

OFFICIAL PUBLICATION OF THE PHOTOGRAPHIC SOCIETY OF AMERICA

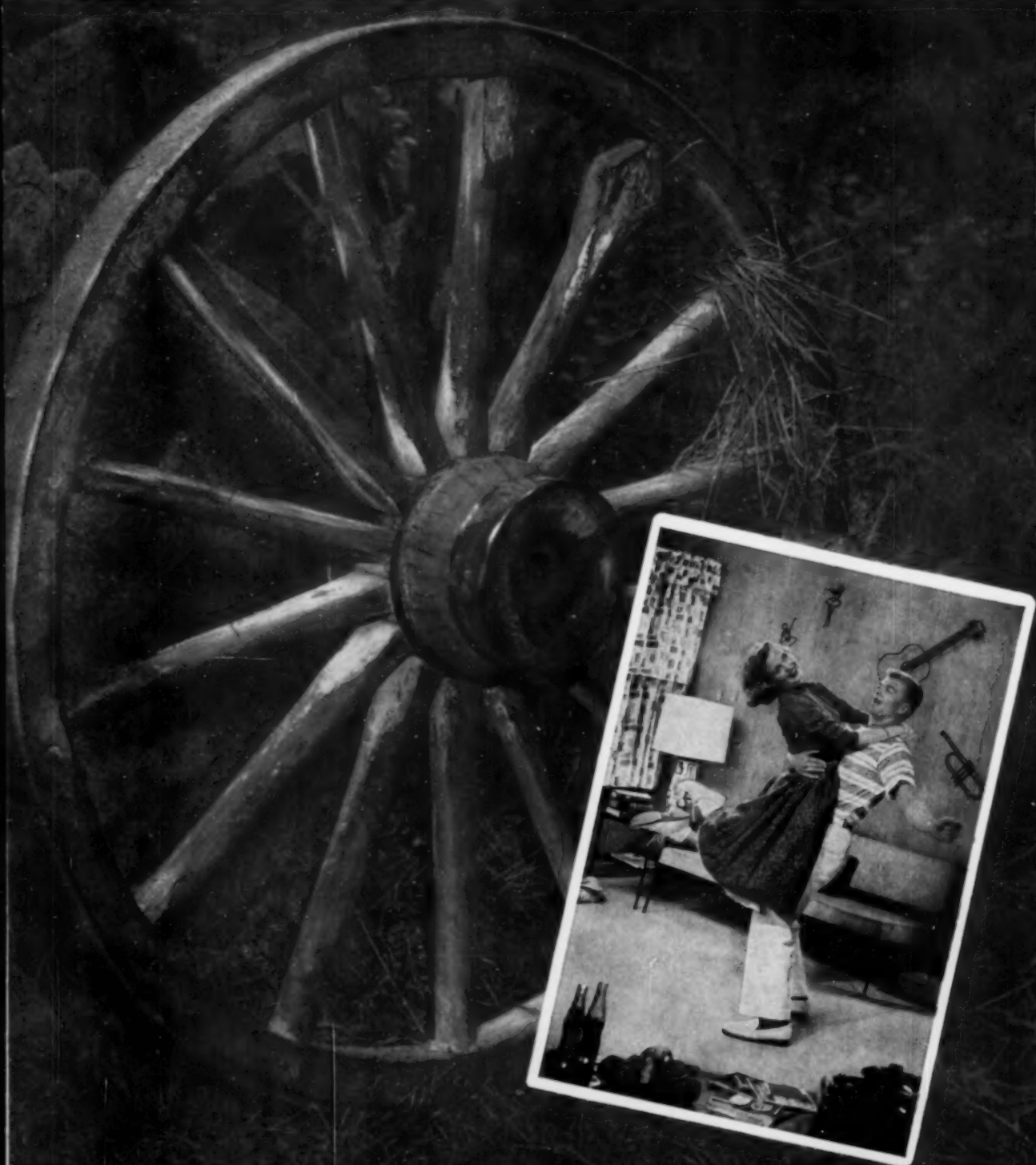
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Journal

Volume 24

October, 1958

Number 10





some
plain talk
about
modern emulsion
technology

Films are very different today than they were just a few years ago. (As if you haven't noticed!)

For example: a resolving power of 55 lines per millimeter was considered normal even for relatively slow, fine grain emulsions. And these same emulsions had to be developed in slow, staining developers that lost both emulsion speed and resolution if large high quality prints were to be made. Even then, results were far from today's present high standards of brilliance, sharpness and gradation.

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PSA Journal does not pay for manuscripts or pictures; all functions of PSA are based on voluntary activity. Manuscripts of articles may be submitted direct or through the Division Editors and will be returned if not usable. Manuscripts should be typewritten, double spaced, and never written in all capital letters in imitation of teletype.

Closing date for news is the 25th of second preceding month, in Stamford. Trading Post items must be in Editor's hands by 20th of second preceding

month. Date of issue is 10th of the month.

The PSA Journal is sent to all member clubs and affiliated organizations. It is for the use of the entire group and not solely for the individual to whom it is addressed.

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The President

REPORTS



M. M. Phegley, APSA

The PSA Annual Meeting reminds us that we have good reason to reminisce in the realm of Society activities and growth. This year we arranged the 25th Anniversary Convention, rightfully indicated as our Silver Jubilee. While the Society was founded 25 years ago this year, we have not had annual conventions in every year.

It is proper that the Anniversary celebration of our Society should include recognition of those who established the enterprise on such a foundation that it could develop, grow and achieve worldwide reputation. Those whose names appear in the list of Charter Members are especially honored. We are pleased to have many of these long time members with us at the Philadelphia Convention. William L. Woodburn, APSA, has been instrumental in searching out and establishing contact with these members; the Society extends its gratitude for such an effort. When a Society conducts itself in a manner that interest of its members is maintained, it should be proud of the achievement. Such achievement, however, should not be taken as a signal to rest, but to look toward the establishment of higher and more extended goals of activity and service. This takes thoughtful and constructive effort on the part of each of us and, in a time of changing ideals and standards, we are constantly being challenged, how to accomplish our objectives; we dare not let down on our efforts to build firmly. Every member of PSA, no matter what may be his choice of Divisional affiliation, represents the Photographic Society of America. Together we create the foundation and maintain the structure.

While detailed information appears in one form or another in the Journal and our associated publications, I wish to bring some highlights of the Society Membership which supports our organization and I believe it should be of interest to provide some statistics compiled from our records for the first 6 months of 1958.

Average Membership, First Half 1958			
Total Membership Average: 9,906			
By Divisions			
Color	5,723	Photo-Journalism ..	972
Motion Picture	1,520	Pictorial	4,797
Nature	2,022	Stereo	841
Techniques		1,366	

The 10,000 total figure is a "ceiling" which we have long tried to break through. We are constantly faced with the rise and fall of membership throughout our Society. The variations which we experience from month to month are to be expected, as many losses are due to natural causes. Such losses must, of course, be met by the addition of new members and here I am pleased to say that many new members have been enrolled and our Membership Committee, as well as individual members, are commended for making these results possible. However, let us not relax our efforts to increase the membership and let us break that 10,000 mark and proceed on past 12,000.

You folks have enjoyed your membership in PSA and I am sure each one knows at least one person interested as well as active in photography, but who does not hold membership in the Photographic Society of America. See that this person receives one of our membership brochures which lists the advantages available to members. The Fall Season is now with us. The harvests are about due and November is the time of Thanksgiving for the fruits of our efforts.

Convention time is an occasion for reunion and exchange of photographic interests. The programs presented are representative of the varied subjects.

Many persons are necessary to make conventions such as ours possible. Each of these is deserving of recognition for the efforts he or she has contributed. Many work quietly and behind the scenes; perhaps we may not always know who should receive the acclaim. Nevertheless, we do thank them.

At this time there occur some changes in the official family of PSA. Those who are retiring from duty because of completion of terms of office are accorded the appreciation of the Society for the services which they have provided. It is our wish that you will continue active in the organization.

Those who are assuming new duties are welcomed by the Society with the wish that a successful tenure of office will be theirs. My personal regards and best wishes go to all who have served or are about to serve in some official capacity in PSA.

M. M. PHEGLEY

Our Cover

the editor's corner

For the 25th Anniversary of our Society, we thought we might strike a milestone on our cover, too. So this month, for the first, and maybe the last time, we are using five colors! We have been using four colors right along, but the needs of this month's special message called for a brown tone on the background picture and that called for the fifth trip through the press.

Aside from that mechanical detail, we like the symbolism of this cover. It truly covers the 25-year span of our Society. The salons of that year, and the next few, were loaded with wagon wheels. PSAer Adolf Fassbender started the fad on a field trip, we have been told, but Adolf was in Europe when cover planning time came. So PSAer Louis Beaugrand found a wagon wheel in a proper state of disuse from abuse, made the picture, and with some skilled retouching help overcame the weather effects of a rainy day. He didn't make it as we made them then, when the fastest film was rated at 24 and most of us shot ortho film of 16 rating. He used a modern film.

And the modern scene, in full color, is of today, of today's children, shot on today's fast color film which is faster than the b&w film of 25 years ago. From EI 25 black and white to EI 100 for color . . . what a range, to say nothing of modern b&w films exposed today at EI ratings as high as 2,000 and 3,000.

And the other changes which time has rung up on us those 25 years . . . flash pictures at 1/1000th second

easily, 1/5000th without any difficulty, and scientific research using exposures of less than a millionth of a second.

Styles in pictures have changed, too. We used to collect silk stockings with which to diffuse our prints, give them that dreamy look, and today there are those among us who get a somewhat different fuzzy look by swishing the camera or letting the subject blur itself with a slow shutter.

From this Editor's Chair we can see only one real change! Where we used to be numbered in thousands, we are now numbered in millions. All amateurs, if *amat* still means love, but with many novices, technically, and many cultists who have yet to master technique and who count any picture successful which can be partially identified.

One thing hasn't changed in the 25 years, or in 50, or 75, or even 100. Every photographer worth his salt can still find something to argue about in his hobby whether he takes the offensive or defensive side. And isn't that half the fun? The smooth, straight track can be terribly boring, it takes a few bumps to shake things up and make it a jolly party.

With every interest level, and every skill level within PSA, I'd like to predict that 25 years hence we will have discovered the joy of helping the Johnny Comelately to achieve the photographic peaks he wants to climb, even if not our own, and by it build PSA to ten times its present size.—db.

THE PHOTOGRAPHIC SOCIETY OF AMERICA

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EASTERN ZONE

Jamboree

Just in time comes news about the annual Jamboree of the Metropolitan Council, held each Fall in New York. As usual, it will be at the Hotel Martinique, 32nd and Broadway and the dates are Oct. 31 and Nov. 1. The program is packed with PSAers; Dr. Kaston, Joe Kennedy, Al Shelton, Ward Hutchinson, and many others.

The program starts on Friday at 8 P.M. featuring a special program by one of the Life photographers. Dr. Kaston will follow with a demonstration of techniques in color photography.

Al Shelton of Ansco starts off the Saturday program with a showing of unusual color transparencies and a talk on how he makes them. Many unusual travel scenes are included. Judging of the grand awards in color and b&w will start at 10:30 with a panel consisting of Kennedy, Hutchinson and Shelton. The afternoon program will consist of a demonstration of model photography in color by Joe Kennedy and a talk on cat photography by Walter Chandra.

The Awards Banquet completes the program. Registration fee is \$2.50, banquet tickets are \$5.50, both for \$7.00 from the Metropolitan Camera Club Council, 51 E. 10th St., New York 3.

MCCC will sponsor a color print salon in June, 1959, with prints to be exhibited in the Kodak display at Grand Central Station in New York. The exhibit will be open from ten 'til ten each day.

PSAer Exhibits Type C Prints at Brussels.

Drake DeLanoy, Montclair, N. J., made fifteen type "C" 14x17 color prints exhibited at the World's Fair in Brussels. After the Fair they will go on display at the National Museum of Natural History, Paris, France. Mr. DeLanoy has agreed to a request from the Director of the Museum, Professeur Roger Heim, that the prints become a part of the permanent collection of the Museum.

The prints were made from Kodachrome negs made by Drake DeLanoy from transparencies made by a friend of his and used by LIFE Magazine to illustrate an article on the "Mushroom Eaters" a couple of years ago.

A Request from VSP

The Volunteer Service Photographers is urgently in need of semi-matte prints for hospitalized and handicapped student-patients to photo-oil-color in more than thirty VSP programs throughout the country. Coloring black & white prints is a very popular phase of its Rehabilitation Photography Programs. Even the most handicapped patient can somehow manage to hold the cotton swab and apply colors. One youngster in a polio ward, unable to use hands or feet, completed her picture by holding the swab with her teeth. Others become so absorbed in their work that they unconsciously begin to use damaged arm and hand muscles once again, speeding their recovery.

Editor: O. S. Larsen

70 Strawberry Hill Ave., Stamford, Conn.

VSP supplies paints and trained volunteers, along with darkroom equipment and supplies for its program, but semi-matte prints in any quantity will be most welcome donations. Won't you go through that pile of old prints soon to be discarded and send some on to Volunteer Service Photographers? The address is: 113 West 57th Street, New York 19, N. Y.

Wants to Form PSA Chapter

We hear that Dr. Theo. S. Laing of 13 Mali Dr., North Plainfield, N. J., an ardent PSAer, is interested in forming a PSA Chapter in his area. Interested Jerseyites should drop him a line for further information. *Alfred Schwartz, APSA reporting.*

Goldmans' Premiere at Westchester

If you are in or near New York next month take a run out to White Plains and enjoy the November 10th premiere of Bob and Edna Goldman's travelogue on Japan, 8:00 P.M. at the Church Street School. The slides were taken on their recent trip to the Orient and include shots of temples and gardens, night life shots of Tokyo and Kyoto. Among the highlights of the show will be pictures taken in a theatre presenting the famous Spring Festival known as the Miyako Odori.

The entire show is tape-recorded with narration by Bob Goldman and background music selected by Edna and Bob Goldman, including some startling and unusual sound effects. In making the tape-recording they were assisted by James Cleary. *Anne M. Hatcher reporting.*

N. Y. Color Slide Club, Inc.

The third PSA CD Portrait Competition will be judged in the auditorium of the High School of Fashion Industries, 225 West 24th Street, New York City at 8:00 P.M. November 14th. This is the first Eastern judging for this competition and will be sponsored by the New York Color Slide Club, Inc. Put this important event on your calendar now. Closing date Nov. 1st. *Gertrude E. Wohltman reporting.*

The New York City Scene

The Photographic Society of New York, sometimes referred to as the Chinese CC, had a nice field trip to Fire Island, led by Larry Fong of Pleasantville, N. Y. Steven Cheong of Hong Kong was a guest. Picnic was barbecued pork. The evening wound up with a dinner at Queong Luck's "66".

The Inwood CC is giving a course of four sessions in color print making on Ektacolor Print Material. All supplies are included in the \$10.00 fee.

Metropolitan Stereo Club, at their recent showing of the PSA Traveling Stereo Salon, was visited by Mr. and Mrs. Francis Farrel who, as owners of the Brother's Winery, presented prizes to winners of the MSC's recent field trip contest. The prizes were rare vintage bottles of Champagne, Sparkling Burgundy and Pink Sherry.

Ludolf Burckhardt reporting.

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CENTRAL ZONE

This 'n That About So 'n So

Following spirited campaigns by the Fort Worth and Woodlawn CC's, San Antonio was selected as the convention city for the 1959 meeting of the Gulf States Camera Club Council, which will take place June 12, 13 and 14, 1959. The committee is already at work planning to make this a convention that everybody will want to attend. Sessions of the GSCCC convention will be held in air-conditioned Witte Museum in beautiful Brackenridge Park which is near a group of fine motels and dining rooms. The hall is also convenient to the downtown hotels. Field trips are in the planning stages on this date (August 12). Leaders in photography are being contacted to bring an excellent program and "nothing will be overlooked to make this convention most enjoyable." Better arrange your affairs now so you will be able to attend

• Beaumont (Texas) Photographic Society is planning, for the current year, to get out one big bulletin each month plus a bi-weekly reminder of the meetings. The club's program on August 6 consisted of a group of prints from the Port Arthur CC. The critique of these prints was made by a panel from the PACC, composed of Flynn, Ellsworth and Stagg. This was an entertaining and informative program. BPS's last quarterly print competition brought out a large group of prints, almost every member being represented. The prints were judged by Jim Flynn and L. E. Stagg, Jr. This was the first time "in recent memory that the six places went to six different members," a truly healthy sign. • A program service is available to CC's through the GSCCC Program Aids Committee, Dr. Harold E. Hammar, Chairman, 4206 Barbara Avenue, Shreveport, La. Salon prints and slide sets are accompanied with taped commentaries. Slide and print judging are also available to affiliated clubs in Texas, Florida, New Mexico, Oklahoma, Mississippi, Alabama and Arizona. • An enterprising member of Duncan Movie Makers has deliberately filmed a "Comedy of Errors." It is a production designed as a film of mistakes, illustrating filming errors that each member of the club has probably committed at one time or another. It is an amusing movie from which the members can profit by learning not to make the mistakes that Mrs. Canaday has made intentionally. • Good advice to would-be motion picture photographers: "Get the feel of your camera like you would get the feel of your gun before shooting." More advice: if you are making a travelogue on your vacation, be sure to get a collection of travel folders and guide books. This will be of considerable aid in identifying scenes when you get back home. These items are also good for titling. • Cannibal to Witch Doctor, "Something's wrong with my kid, Doc. He won't eat anybody." • The Municipal Photo Club of St. Paul made an extended field trip on August 29 through September 1. This included stops in Galena, Illinois, the "Town That Time Forgot" and in

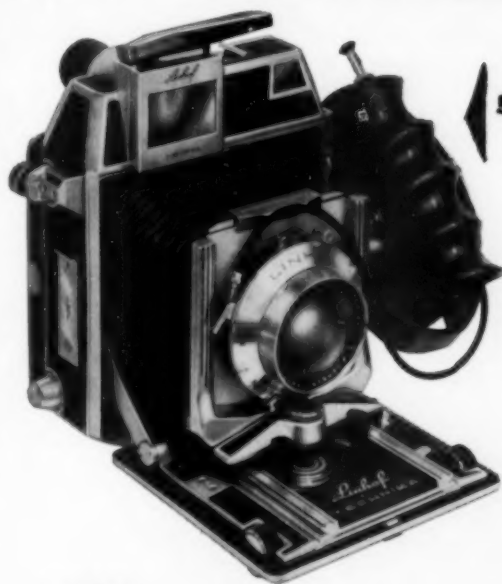
Editor: Dr. Wm. W. Tribby
1265 Union Ave., Memphis 4, Tenn.

Dubuque, Iowa. The club was joined by members of the Freeport Illinois CC who also took part in the fun, fellowship and photographic activity. Nearly fifty members and guests were in attendance. **Falconer Thomas**, Executive V.P. (in charge of programs) for Minneapolis Color-Photo Club and other members of the Executive Board met on July 29, the second meeting of the month, and completed plans for next year's program. Chairmen were named to round out the group having committee assignments and the exhibition competition program planning was completed. The Board decided that there will be no "A" or "B" divisions this year, to accept about one-third of the slides entered in each month's competition, with the critical score for such acceptance to be set tentatively at 13 points (each of five judges votes from one to four on each slide, that the winner of the Frank Jacobson Memorial Award will be chosen from the "accepted" slides during the year, that there will be five medals awarded annually to the best five slides among those accepted throughout the year at the

Is the Zone Editor on your Club mailing list? He should be. Do you ever send him short shorts about you?

monthly exhibit competitions. There will be no assignments and no restrictions on subject matter. "The gate is wide open for MC-PC's. First entries were due on September 10. • Word from Alvin B. Unruh, General Chairman of this year's (third) annual N4C Convention, indicates that plans are well under way for the meeting which will take place in Wichita in late October. Al says it will be second only to the PSA Convention. It will be smaller, shorter in duration but equal in quality. Plans are for an attendance of five hundred people. There will be "plenty of fellowship, good food, exciting picture exhibits and exceptional lectures." Even if you spend only a short time at this convention, "you will depart with a feeling of time well-spent!" The cost will be moderate, considering the outstanding quality of the scheduled events. Non-N4C clubs are welcome and are urged to join in the fun and see N4C in action. Things are shaping up somewhat as follows: Fellowship: a large den room will be open Friday evening, and after 9 A.M. on Saturday and Sunday. In the den room, headquarters desks will be provided for color, stereo, B and W, nature and movie workers. This room will also serve as a location for displaying print competition winners. The room will also serve as a rendezvous for meeting friends. There will be exceptional lectures from the very best talent available, presenting programs of interest to color, stereo, B & W, nature and movie makers, men such as **Frank Heller**, **FPSA**, **FRPS**, of Bartlesville, Oklahoma, a 5 star pictorial and 4 star color exhibitor in international salons all over the world.

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PSA Cuts

Electros of the PSA Official Seal are now available for use of members in the sizes shown below. They can be used for stationery, membership cards of affiliated clubs, labels of PSA-Approved salons, print stickers and similar uses. All have the word "Member" as a part of the cut and 9B has the words "Sustaining Member". Regulations on use of the seal require that these words be included. These cuts are long-wearing copper electrotypes and should last for thousands of impressions.



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Photographic Society of America
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WESTERN ZONE

Southern California

The Southern California Association of Camera Clubs has had a very busy spring and summer.

In the spring the Association sponsored its annual Scott Watson salon and banquet (in memory of Dr. Scott Watson APSA), which was well attended by San Diego County Camera Club members and their guests.

In the early summer under Association sponsorship the 4th Photorama was held. This informal fun day for all photographers attracted "camera-bugs" from Los Angeles as well as Southern California area. Besides the bathing beauties, the stellar attraction proved to be Mr. Innocencio Padua of Los Angeles, who patiently and tirelessly posed in costume for all photographers.

In June was held the Ninth Southwest International Exhibition of Photography, jointly sponsored by the Association and the County Fair and Exposition. Besides the nightly showing of the accepted color slides during the Fair, the ambitious color committee gave a showing for the veterans at the Navy Hospital. This year, for the first time, one of the PSA medals went to a foreigner, Mr. Andre Maillard of Paris, France, who won the PSA medal for originality.

After the summer recess the Association is back in "high gear" with numerous activities. Several excellent lectures are in the offing.

Marion Smith reporting.

Filming For Fun Fiesta

The 2nd "Filming For Fun Fiesta" will be held again next month, November 1-2, at the Mark Hopkins Hotel, San Francisco; you still have time to plan to attend.

From Reno, Nevada

John A. Riggs, a PSAer from Nevada, reports that they have made a request for a charter for a PSA chapter in Nevada and their hopes are running high. John also sent along a copy of the beautiful Nevada Highways Magazine containing several pages in color of desert flowers by some of their members. Some of these clubs sure get the breaks.

From Montana

News of Montana arrived from Lyle E. Downes, PSA District Representative, and enclosed were tear sheets from the Great Falls "Tribune", showing two and a half pages of winning pictures of the Great Falls Club, a wonderful support seldom gained by any camera club. Lyle's letter follows:

"Last June, the Butte Camera Club completed nine months study on photographic pictorial composition with an average attendance of twelve members. I have completed arrangements for another course in Color Harmony to start the latter part of October and to continue until June of next year. Eighteen have signed up to take the course. We are going to use Fred Bond's books "Kodachrome and Ektachrome from All Angles" and "Color—How to See and Use It". Ruth J. Nicol, a retired art teacher, will be the instructor.

Editor: A. H. Hilton, APSA
Route 3, Box 787, Porterville, Calif.

"The Butte Camera Club was the guest of the Camera Club of Bozeman in a field trip to the Lewis and Clark Cavern which is located half way between the two cities. The guides to the Cavern kept all others out and gave the two clubs' members unlimited time. After leaving the Caverns, the two clubs combined their picnic lunches and had a very enjoyable exchange of views.

"Recently the two clubs traveled to a forest campground that abounded in wild flowers, mushrooms, and fungi growth, truly a nature photographer's paradise. Some of the members took their cameras and went mountain-climbing to see the beautiful lakes in the area and others stayed in camp taking closeup pictures of wild flowers, mushrooms, etc. Leonard Yager, Area Representative to Bozeman and Livingston, headed his group.

"The Sidney Camera Club of Sidney, Montana, advertised their club and the PSA with a float in the city's Fourth of July parade. The float was on a decorated flat truck that showed the name of the club and "Member of PSA" in crepe paper. On the truck was a studio camera and a member taking the portrait of a beautiful girl. Both the photographer and the model were in the costume of the Gay 90's."

Lyle forgot he had another club at Billings, so Beryl Irwin Porter, a PSAer, tells us that their club presented a member with a Loving Remembrance Cup as he moved to Chico, California.

News From The Northwest

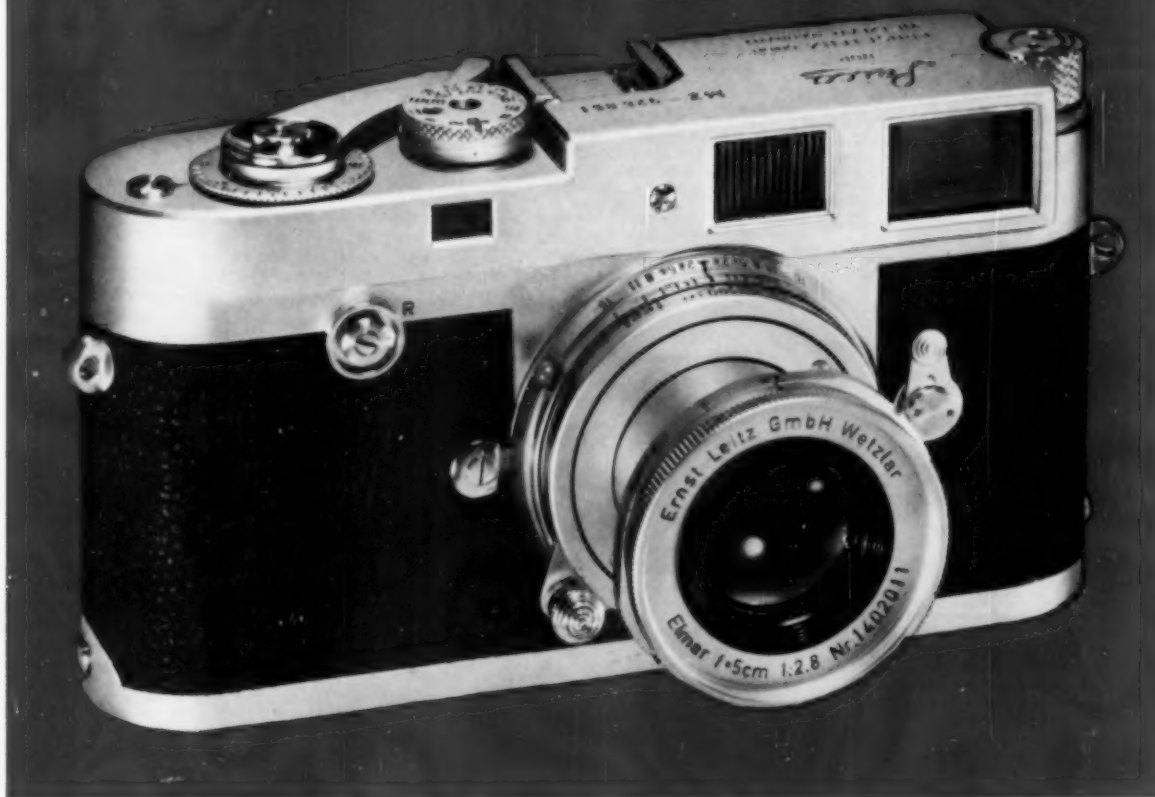
1:67 CC members have enjoyed a number of recorded slide lectures on recent program nights including "Nearby and Closeup" by Dr. B. J. Kasten APSA, and "Let's Peek Over Their Shoulders", by Lou Gibson, FPSA and Lou Quitt, APSA. Potluck dinners, picnics and informal gatherings seem to be the order of the day during the unusually fine summer weather. Hurricane Ridge, a scenic spot in the Olympic mountains, attracted a large number of the club members on a July field trip. This club's traveling slide show, "West of the Cascades" which began its travels in December, 1957, is still very popular and has been booked for a number of months ahead. From Washington to Texas and from California to New York clubs in a wide section of the country also including Hawaii, have already viewed this set of slides. It is expected that a second or auxiliary set, now in progress, will be ready for assembling in January.

Bremerton CC plans to assemble a club slide set this fall on the Olympic National Park, certainly a subject having great possibilities. In its annual show, this club had 40 nature slide entries, nature subjects appearing to be the objective of the club as a whole.

The Color Clique of Spokane CC assigns a monthly subject for competitions and prints a list of these assignments in their "Ground Glass" club bulletin for several months ahead, thereby giving each member all the opportunity in the world to be well-supplied with entries each month, according to their bulletin "Scoreboard".

Winifred Ven Sickle reporting.

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CANADIANA

Tops In Photography

Over the signatures of R. B. Horner, Chairman of the Tops Committee and Betty Hulett, Committee member, an acknowledgement, plus a handsome blue ribbon, has been sent to 49 PSA members for the use of one of their prints in the Tops VI, which has completed its circulation to 55 different groups and CC's.

Four Canadians were honored by inclusion of a print in this Tops circuit, Walter F. Wood, Montreal, Jim McVie, Victoria, Rex Frost, Toronto and Harry Waddle, Port Dover. This is a larger number of Canadians than in any previous Tops circuit.

Tops VII, we are told, is booked well into 1959, and the Committee will likely be unable to fill all requests. It is unfortunate in many respects more Canadian CC's do not take advantage of this most outstanding PSA service.

Victoria, B.C.

Jim McVie, Zone Director for Western Canada, is working on formation of a PSA Chapter in his area. If his efforts are successful this will be the first Chapter in Canada. PSA'ers around Victoria should get in touch with Jim if they have not already done so.

Victoria will have another Northwest Regional Convention, according to present planning, in June 1960. The Victoria 1957 Regional was easily the most successful held in Canada so far.

YMCA, Victoria, CC held five meetings in August, one of the few Clubs in Canada to operate on a full summer schedule. One of the August get-togethers included a business discussion on "How we can operate better". Another, a print exchange circuit, reviewed and displayed prints submitted by other YMCA CC's in Western Canada.

Vancouver

Vancouver Photographic Society's Bulletin, which has been published all summer, tells of the Club's activity in routing the print and slide exhibits of Vancouver's, B.C. Centennial Pacific National Exhibition, western counterpart of Toronto's C.N.E.

In the print section, entries were lower in number than usual. Nor apparently was the equality up to snuff. The judges could not find a print worthy of the award of the top gold medal, so gave only silver and bronzes. Editor Hollis writes that the drop in the number of entries was uppermost in the minds of those present at the post-judging supper party, and will be subject of an executive discussion later.

Dr. Joe Bricker was absent from the print judging panel, having had to undergo surgery which will keep him out of circulation for awhile. PSA'ers everywhere wish Joe a quick recovery.

Vancouver's color slide entry was comparable to most Canadian international slide exhibition totals, some 2,300 odd. The Bulletin comments editorially that slides were received from many faraway places, but very few were submitted by Vancouver's own members.

Editor: Rex Frost, FPSA
37 Bloor St. W., Toronto

Salon Directors' Trials

ZD Wally Wood is again up in arms about red tape officialism which is making Canadian Salon Chairmen miserable. Recently both Montreal and Edmonton had troubles. Edmonton with the Customs people, and Montreal with the Postal authorities.

It is good advice, says Wally, for Exhibition directors to insure that slides are returned first class mail. Third class return of the parcels apparently resulted in poor handling, and plenty of headaches for the Montreal boys.

Five Stars, and 3 3/4 IPS Tape

Congratulations to Wally Wood on earning his Five Star exhibition record. This makes it two so far this year for Canada. Jim McVie nuzzled in ahead of Wally to take the honor three months earlier.

Wally will be sending out a 3/3/4 IPS tape recording, giving advice and information to the new slate of District Representatives, shortly.

Calgary Stampede Salon

Charles J. Everest, describes the Calgary Stampede Color Slide show as very successful. 2,300 slides were submitted. Quality was exceptionally high. A Nature Section was added this year. Two prominent PSA'ers on the judging panel were Dick Bird, Regina, and Len Chatwin, Montreal. Two other judges were from a PSA affiliate Foothills Branch, CPAC. Alex Barbour, Chairman of the slide exhibition was introduced to membership in PSA by Charlie Everest, last year's Calgary color chairman.

In the Calgary print salon, Canadians were less conspicuous. Of 166 total acceptances, Canada had 15, Hungary 15, Hong Kong 34, and the USA 73. Of Canada's acceptances, 8 were from Alberta, 6 from Ontario, 1 from Province of Quebec.

Arthur Ryan, Ancaster, Ont., and Bruce Martin, Calgary were top performers at 3 apiece.

Niagara Falls

Geo. S. Butt, Niagara Falls has recently released information on exposures for photographing the mighty spectacle under the new evening floodlighting. This is the result of tests made by the Niagara Falls Color Forum, and other members of the Niagara Regional of CC's. Important point divulged is that, with exception of the Bridal Falls, immediately south of the American Falls, the amount of light is virtually the same as before the lights were changed. Bridal Falls are brighter.

Under white floodlighting, using film of ASA 10, and aperture F:3.5, exposure of either Canadian or American Falls should be 30 seconds. Under the light colored floods give 45 secs. Darker shades of floodlighting require from 2-2 1/2 minutes. For films with higher ASA ratings, divide the ratio of the two speeds into the figures given above. Thus with ASA 100, divide by 10; ASA 80, divide by 8, etc.

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INTERNATIONAL

One-Man Exhibits From Hong Kong

Ready for distribution now in all three Zones, are one-man shows from four of the top print makers of the Hong Kong area. Each exhibit contains 40 prints on heavy 16 x 20 mounting board. Most of the prints are titled, and there will be a written commentary with the sets.

In the Eastern Zone will be prints by Cheung Yu-Chiu, APSA, FRPS, and Dr. K. H. Wu, FRPS, President of the Hong Kong Photographic Society. The prints are beautifully done, imaginative in conception, and technically excellent. Many phases of photography are covered from still life, pictorial, and nature through photo-journalism. One of the sets contains many studies of gold fish made so perfectly through use of special tanks constructed so that the fish are kept in a narrow plane and the picture can be composed with care and foresight. Comments by W. H. Shorey, APSA, and John Hogan, Hon. PSA, FPSA, will accompany these sets.

The Central Zone will have a set by Kan Hing-Fook, APSA, FRPS; again a

technically perfect show, well mounted, and diversified. Many of the prints have been toned to enhance and supplement the subject matter and show the thought and care put into the dark room work as well as composition at time of shooting. Comments are by W. H. Shorey, APSA.

The Western Zone will have the exhibit of Ho Fan, FRPS. As with the other shows, the prints are thoughtfully and carefully done with attention to the minor details of spotting, mounting, and titling so often missed by prolific exhibitors, or by those new to exhibiting. The same wide range of subject matter is covered thus making the show interesting to print makers in all Divisions. Comments on this exhibit will be by Mrs. Gertrude Pool, ARPS.

We hope you will find a place in your programming for one of these shows, since we are sure you will find something of interest in them for each member. Contact your Zone Distributor for scheduling of these exhibits and see what the top exhibitors find to be Salon material.

Brussels Fair

One out of seven people carry cameras and some expose as many as thirty rolls of film at the Brussels World Fair, says Adrian Ter Louw, FPSA, one of the team at the Kodak Pavilion. 16 million rolls of film will

have been exposed when the gates are finally closed, Oct. 18th. Kodak has not sold anything but photography but their Pavilion has been manned by linguists to answer questions from world visitors.

SOUTH OF THE BORDER

Editor: J. L. Zakany
V. Carranza 69, Mexico, D. F.

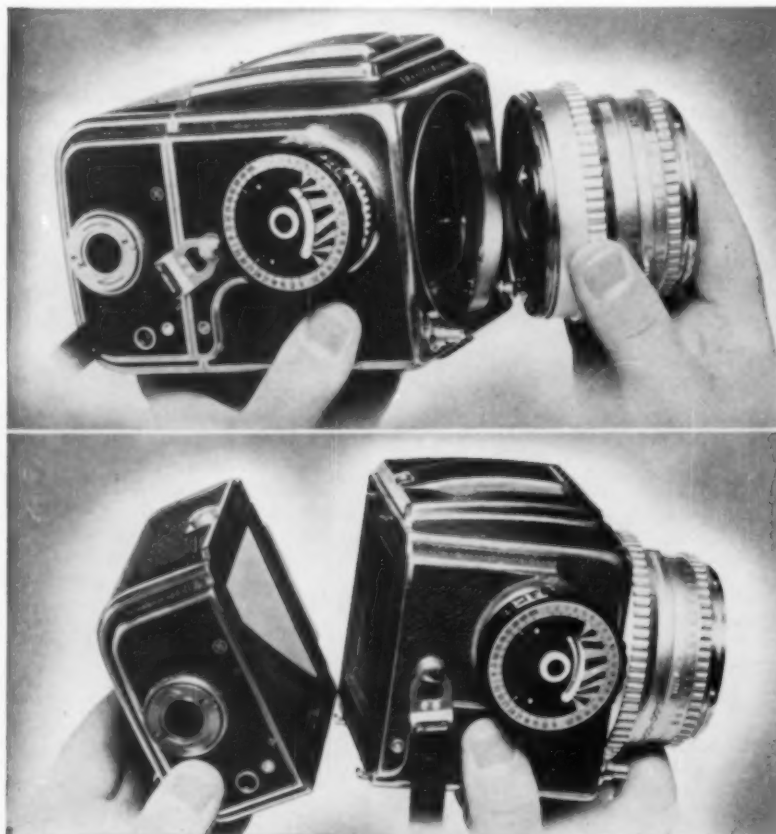
Argentina

Dr. Maurice Van de Wyer, President of Federation Internationale de L'Art Photographique, visited several Argentinian CC, on a good will tour, being welcomed, among others, by Federación Argentina de Fotografía; Foto Club Buenos Aires, PSA; and Peña Fotográfica Rosarina, PSA.

Mexico

Club Fotográfico de México has initiated a move to do away with the requirement by U. S. Intl. Exhibits, that prints from México be sent mounted, and vice versa. This practice has been a barrier preventing Mexican exhibitors from sending more than a few prints to U. S. Salons. High postage rates, added on to the usual \$2.00 entry fee, plus the 12.50 pesos to the dollar exchange rate, make it almost prohibitive to send such entries. Ralph L. Mahon, APSA, Director of Salon Practices of PD, has endorsed the movement.

Mr. & Mrs. Elbert Smick, PSAs from Rock Island, Ill., traveled by auto thru



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Mexico, visiting CFM, being his 3rd trip & her 8th. He started in photography at the age of 10, his father being a professional portrait photographer. Acted as Official Combat Photographer in the South Pacific during World War II. Has taught photography in night school for the past 11 yrs. She attended the University of Mexico, learning to speak fluent Spanish, and now teaches that language. They shoot 16mm. color movies, putting on for the last 3 yrs. the T. V. show "Discovery". A 5,000 ft., sound tracked movie of their trip to Mexico, will be shown around the U. S., starting at the Municipal Museum of Davenport, Iowa.

Argentina

El Dr. Maurice Van de Wyer, Presidente de la Federation Internationale de L'Art Photographique, visitó varios Foto Clubes Argentinos en gira de buena voluntad, siendo agasajado entre otros, por Federación Argentina de Fotografía; Foto Club Buenos Aires, PSA; y Peña Fotográfica Rosarina, PSA.

Mexico

El Club Fotográfico de México, ha iniciado una moción para eliminar el requisito de los Salones Internacionales de EE. UU., de que las fotos de B. y N. de México, se envíen montadas, y viceversa. Esto ha sido un obstáculo que impide el intercambio entre ambos países. Las altas tarifas postales, la usual cuota de entrada de dos dólares, más el tipo de cambio de 12.50 pesos por dólar, hacen casi prohibitivo el envío de aportes para los Mexicanos. Ralph L. Mahon, APSA,

Director de Normas de Salones de la PSA, ha ratificado la moción.

Elbert Smick y Sra., socios de la PSA, de Rock Island, Illinois, viajaron por México en automóvil, visitando el Club Fotográfico de México, siendo su 3er viaje y el 8º de ella. El empezó en la fotografía a los 10 años, hijo de un fotógrafo profesional retratista. Fué Fotógrafo Oficial de Combate en la 2a Guerra Mundial en el Sud Pacífico. Enseña fotografía por las noches, durante los últimos 11 años. Ella aprendió el Español, en la Universidad Nacional de México, siendo ahora profesora de dicho idioma. Toman cine en Kodachrome de 16mm., que han exhibido durante 3 años en el programa de televisión "Descubrimiento". Una película de 5,000 pies, con sonido, de su viaje a México, será exhibida en los EE. UU., principiando en el Museo Municipal de Davenport, Iowa.

CHAPTER NEWS

Connecticut Chapter has set the date for the Fall Foliage Field Trip, October 11. Members and guests will meet at the Sharon Playhouse at 2 P.M. Groups will start off at 2:15 under leaders. Roast beef dinner will be served at 6:30 at Sharon School at \$3.50 per person. E. Ward Hutchinson, APSA, will present a talk on color at evening program which will also feature evaluation of b&w prints by well-known judges. Indoor afternoon program if it rains. Reservations should be made with Ruth Rowe, New Haven.

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Hank Simoni

Prospective Chapter

Alfred C. Schwartz, APSA, Vice Chairman, Chapter Committee, reports that the Portland, Oregon, area may soon have a new PSA chapter if Leslie E. Murdock and his many friends have their way. He may be contacted at 4034 S. E. Sherman St., Portland 14.

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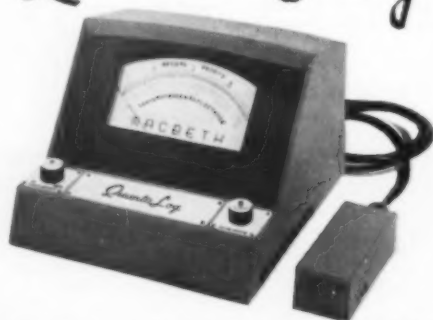
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LETTERS

Likes To Think

Dear Don:

Your Food for Thought symposium struck me as tremendous. It's hard to criticize our judges, they are such fine people. But they have an extremely important place in pictorial photography as molders of opinion and of the character of our pictorial efforts. We all ought to be thinking as well as acquiring a fine technique.

Charles Dieter

Now Hear This!

Dear Sir:

When "bouquets" are being handed out for efficient handling of International Exhibitions of Photography 1958 sponsored by the Y. M. C. A. Camera Circle of Sydney, Australia should not be overlooked.

Their entry blank was a masterful work of simplicity, gave a highly interesting, but exceedingly brief history of the city, obligingly advised required mailing time for entries, and above all they practically broke all records for promptness in advising entrants of their success or lack of same in their Competition.

Reports were promised to be mailed (air mail) by July 9th. Mine was actually mailed July 8th just two days after the judging. It was received in Rye, N. Y. on July 11, 1958. This is really an all time record as far as I am concerned and I believe our "Down Under" fellow PSA members deserve a pat on the back for a job well done.

Charles E. Morris

Agrees With Watty

Dear Don:

A. Waterhaus Stopp may be right!

I have a strong suspicion that the percentage of color photographers with defective color vision far exceeds the normal 1-5 ratio of all men. So I always refer questions of true color to women as you know this common hereditary affliction is transmitted from mother to son to daughter to grandson, but it hits only the males and the women don't get it. In fact the differences of opinion in any color camera club as to whether or not the color of any print or slide is right, are so violent and diverse, that one can only conclude that many of those present actually see different colors to some degree.

I agree 100% that the utmost in control is essential for color processing, and I always take the further precaution of making up gray scales and showing them to a number of different WOMEN before proceeding with color printing, with a new emulsion number, a change of enlarger light, or any variation in processing.

The pH of the wash water can spell success or failure in color processing or printing. Much of the disagreement between the experts is caused by this one factor, which a person who always works with the same water in any given locality, would not think about at all until he moves to a new place—and wham, he has troubles.

Edward J. Ramaley

(More Letters on p. 53)

Tops In Photography Exhibit

Among the many services the PSA offers its members are the Tops shows. The more successful exhibitors, as listed in "Who's Who," are invited each year to contribute prints and slides to make up an outstanding exhibit.

Tops VIII should be ready to travel immediately after January 1st. There will be two sections due to the popularity of these shows so requests should be made for one or the other. Each is to be assigned for half a month to clubs or groups; for instance, from the 1st to the 15th or the 16th to the 30th and during this time the show must travel from one club to the other. The schedule is made up so there will be a minimum of distance to travel in order to keep the transportation costs down. The shows are usually forwarded by express "collect" and that is the only expense to the group so far as the PSA is concerned.

Section I will consist of about 50 pictorial prints; about the same number of nature prints and possibly 35 color prints. There will be approximately 65 color slides and 50 nature slides with tape recorded comments on each of the slide shows. Any one using this section will find it advantageous to have suitable space for displaying the prints properly and for longer than one evening if possible. The shipping weight of this section will be a little over 100 lbs.

Section II will be made up of two slide shows only—pictorial and nature, similar to those described in Section I, with tape recorded comments. These are for groups who might be interested in color slide programs without prints. This section can also be scheduled when the complete show is not available. The shipping weight of this section will be from 20 to 25 lbs.

It will help in scheduling either of these shows to have an idea of the meeting dates, such as, first and third Thursdays, etc., and also when there may be no meetings—like in the summer. An early request will aid in scheduling a show when it may be in your section of the country. If there is a date preference, such as a Regional which is at a fixed time, we will do our best to conform to those dates.

For further information or a booking, write to—R. B. Homer, APSA, Chairman of Tops, 2921 Cassia, Boise, Idaho.

• • •

Do you see the woods or the trees when looking for fall color? The woods may be pretty, but the trees are prettier. Look for good shots at three feet or less, the seed pods, small leaf groupings, etc.

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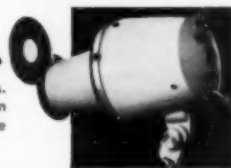


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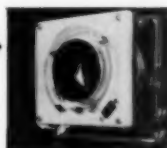


◀ NEW ASCOR HEAVY DUTY POWER SUPPLIES

B412—400 watt-second capacity portable unit with individual modeling lamp switches and 3 isolated light outlets (2-1-1 ratio). B413—300 watt-second capacity compact unit designed for production portraiture. Has 4 light outlets so that a main light, fill light, hairlight and backlight may be used (2-2-1-1 ratio). B420—a single light outlet, AC operated, 200 watt-second capacity unit especially desirable for school portraiture work.

▶ NEW ASCOR SERIES VIII CIRCULAR LIGHTS

Designed for the photographer who requires a soft, even, shadowless light. These circular lights slip over the larger size lens mount and may be adapted to a variety of lenses by means of step-up and step-down adapter rings. Available in Ascorlight Series 200, 400 and 600.



◀ NEW ASCOR STUDIO POWER SUPPLIES

The B502, a streamlined version of the Series 500 line, has a 100 watt-second capacity with half power switch. The B503 with a 200 watt-second capacity has full, half and quarter power controls and may be attached to a light stand at waist level by means of a quick release type bracket.

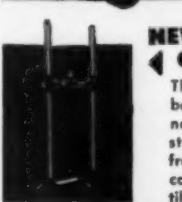
▶ NEW ASCOR L529 16" LIGHT UNIT

A counter-balanced flat, soft portrait type light which is lightweight and compact. Features a 16" reflector, rotating barn doors and new low cost lucite diffusers. For Series 400 and 500 Ascorlights.



◀ NEW ASCORLIGHT TRANSISTORIZED PORTABLE ELECTRONIC FLASH UNITS

Lighter, more portable units with increased power and greater economy of operation. Assemblies available with either 100-watt-second or 200-watt-second capacity power supplies. Operates on either rechargeable nickel cadmium battery, "D" cells or AC. Has built-in trigger tube and fast recycling.



▶ NEW ASCOR STUDIO CAMERA STAND

This all-metal counter-balanced stand fills the need for a versatile, sturdy unit that rolls freely on rubber covered casters. A wide range of tilt mounts available.

... And you can expect to see many more wonderful developments from Ascor in the near future. Visit your local authorized Ascor dealer or write for free illustrated data sheets and information about Ascor's Equipment Leasing Plan.

AMERICAN SPEEDLIGHT CORPORATION

63-01 Metropolitan Avenue, Middle Village 79, N. Y.

PSA Recorded Lecture PROGRAM

The Recorded Lecture Program offers the following programs for your club. Each program consists of a set of 2x2 slides and a tape-recorded commentary, average length, 50 min.

25. *Children as Subjects* by Dr. John W. Super, APSA. This is another of the RLP Lectures that will be of equal interest to both color and monochrome workers. It's an excellent program, too, for either "Wives" or "Guest" night. Dads and Gramps will get an extra "kick" from this fine presentation. There are many ideas given on the posing and placing of children in the picture. In addition to outstanding illustrations by Dr. Super and others, there is a section on how to light young subjects. 64 color and monochrome slides with a 45 minute taped commentary.

21. *The Charm of Minute Creatures* by Alfred Renfro, FPSA. In this Lecture "Nature Nate" shows us outstanding color slides of the minute (insect) world. And, he explains his set-up as well. He shows, by his pictures, the almost human traits of his insect subjects. This is a Must Lecture for all Nature lovers.

14. *Lighting Glass for Photography* by June Nelson, APSA. This Lecture will be of value and interest to both monochrome and color shooters. June demonstrates her lighting arrangements and shows examples of the final print or slide. A 48 minute tape accompanies 40 slides in brilliant color.

7. *Abstractions* by Sewell Peaslee Wright, FPSA. "Spec" will give you a new pictorial look at the everyday things surrounding us. Not as "Abstract" as the title indicates. It shows a use of imagination that will intrigue the pictorialist. 28 monochrome slides are accompanied by an excellent 50 minute taped commentary.

For a complete list with full description of all RLP Lectures see the latest RLP catalog.

A service charge is made for each lecture. For clubs which are members of PSA, the service charge is \$5, plus a deposit of \$20 which is returned upon request. Your first order should be accompanied with a \$25 check, to cover deposit and service charge.

Clubs which have not used a lecture and want to order, or want information, or a catalog should write to:

Mrs. Irma Bolt
Director of Distribution
Woodhull, Ill.

Recorded Lectures

Editor: Charles L. Martin,
Route 3, Box 432
Excelsior, Minn.

Now is the time for starting a real progressive improvement in the work of your photographic group. Do not delay deciding that improvement must start now. This decision for action should have a one-word goal—quality.

Quality is a big goal for any truly serious photographic group. We may speak of technical quality, compositional (or pleasing) quality, and imaginative (or creative) quality. All of these various qualities must be combined skillfully to make a good picture.

Your camera is a creative brush to be used in making the picture. It is only as creative as the person holding it. The inept use of your camera is a slur against your intelligence. This is even more true when you let quantity triumph over quality. Your pictures are the best indicator of your photographic ability. Honor and treat them as you do your own family name.

The best way to achieve quality work for the members of your camera club is by means of a planned educational program. No one is too good for improvement. Your PSA, through its many services for clubs and individuals, is designed to help you in many ways. Among the many services for clubs are those offered by the Recorded Lectures Program Committee.

The folks in RLP live in every area of

the country. There is one not too far from you. They are eager and experienced in helping camera clubs with their program problems whether educational or social. Each local area Distributor has twenty-seven different tape-recorded lectures available. And there are always new ones being produced. These lectures are designed on a "how to do it" and "this is how it was done" theme. The names of the lecturers reads like a listing of "Tops in Photography". Their words (on tape) and pictures (as large as your club's projection screen) are educationally invaluable.

The use of RLP as a popular and very valuable club activity is borne out by the fact that over half the PSA Clubs in the U. S. are users. Our audience last year was over 35,000. Many of the lectures have been seen in such far-a-way places as South Africa, Europe, New Zealand, Hawaii, The Panama Canal Zone, South America as well as in your own State or Province in North America.

One camera club in Montreal, Canada saw seven lectures last year. This club year they have already ordered eight more. "Proof of the pudding is in the eating". The June 1958 bulletin of the Montreal Camera Club comments on its RLP programs; "In this way we are able to hear, enjoy, and derive benefit from lectures of a calibre which we could not secure or afford. . . . The availability of programs of this type lend great worth in PSA club affiliation".

Please remember the purpose of RLP is service and education for all member clubs of PSA. If you are now one of the many progressive clubs using RLP write your Area Distributor. If your group has never enjoyed this advantage write to Mrs. Irma Bolt of Woodhull, Illinois. In each case you will receive a prompt and very cooperative reply.

Camera Clubs

Editor: Henry W. Barker, APSA
392 Hope St., Glenbrook, Conn.

With the 1958-59 camera club season already underway, harassed program chairmen everywhere are sure to be on the alert for any and all ideas for good club programs. Especially programs that actually teach while they entertain.

Contrary to what ye afore-mentioned harassed p.c. might conclude, there are dozens of such programs. But the top-notch, in the opinion of the writer, is the one the armed forces have dubbed "The Country Fair." Yes, they use it, too, and very effectively, in their training programs.

By now you've probably figured that

the program idea under discussion is not a new one, and you're right. But we happen to believe it's not used enough by camera clubs. And it's such an effective gimmick that we're going to hash it over once more and hope to persuade a few enterprising clubs to give it a try.

How does it work? Well, it's such a simple idea that any club anywhere could put it on. Of course, it does require preparation and organizing, but every group has members who are capable of handling these chores nicely.

To give you an idea of how one club handled it, let's take the Erie (Pa.) Color Slide Club. Harry Gebhardt of the Erie group attended the annual convention of the Color Photographic Association of Canada at Toronto last year. He was impressed by a workshop program he witnessed in which the CPAC demonstrated how to do everything from slide binding to the dye transfer process.

Deciding that such a program would go over well at his own club, on his return home Harry went to work. He organized a group of people, each of (See Clubs, page 55)

psa news

39 Honors Awarded At Convention

Probably the smallest list of PSA Honors awarded in several years was conferred on 39 PSAers at the Philadelphia Convention Honors Banquet. Of this number, eleven were Fellowships and 28 were Associateships. No Honorary Memberships or Honorary Fellowships were awarded this year.

Most of those honored are from the United States, but there are two from Canada, one each from England, Australia and India.

Evaluating their interests in photography by their Division affiliations, and practically all are members of more than one, we find Color 25, Pictorial 23, Nature 15, Movies and Techniques 5 each and Stereo and Journalism 4 each.

Those honored, and their citations, follow.

Fellowship

HENRY W. BARKER—For his contributions to the advancement of photography through service, teaching, writing and for continued excellence in pictorial photography.

RUTH SAGE BENNETT—For the advancement of photography through teaching, writing, lecturing, and for her skill in the technical phases of photography as well as her work in developing photographic products and methods.

JAMES P. DOBYNS—For high achievement in photography both still and motion picture as well as service as judge, critic, lecturer, teacher and author.

MERLE S. EWELL—For his untiring efforts in advancing photographic activities in Camera Clubs and service to photographic organizations.

LYNN G. FAYMAN—For his proficiency and achievement in the creative field of photography and for the unselfish sharing of his knowledge as lecturer and judge.

JOHN FISH—For his many years of service to both pictorial and technical photography and his willingness to impart his knowledge to others through lecturing and writing.

JOE E. KENNEDY—For his long and devoted service to the Society and its members, his unselfish dedication to helping the amateur photographer and his outstanding record of personal achievement.

DR. K. L. KOTHARY—For outstanding contributions to the advancement of photography, involving both a high degree of proficiency and service by lecturing, judging, writing and efficient organizational work.

JAMES A. McVIE—For his outstanding record in both monochrome and color photography, his services to the Society and his fellow man by teaching, lecturing, writing and for his promoting of friendly relationships between Canada and the United States.

JACK STOLP—For his organizational and promotional work especially in the field of Stereo and Color, his impressive exhibition record and contributions to Camera Clubs and service to the Society.

DR. JOHN W. SUPER—For his contribution in the advancement of photography, his enviable exhibition record and his service to photography by judging, writing, lecturing and teaching.

Associates

DR. EDWIN E. AMSDEN—For his fine exhibition record and his service to the Photographic Society of America and its members as judge and commentator.

WILLIAM A. BACON—For his many services to the Society and to photography through organizational work, teaching and judging as well as high achievement in both Monochrome and Color photography.

ED WILLIS BARNETT—For his accomplishments to advanced photography and his many services to the Society and to his fellow man.

MRS. MILDRED BLAHA—For her untiring efforts to promote photography by teaching, writing and lecturing.

SAM G. BLAKESLEY—For his achievements in Color and Nature photography and his willingness to share his knowledge with others.

MRS. ESTHER S. COOKE—For her

organizational and promotional work in the field of cinematography, her unselfish and outstanding service by teaching and lecturing and her fine exhibition record.

ARLENE HIGH DANIELS—For her services to photography in Camera Clubs in promoting exhibitions, and in advancing photography in public service organizations and for proficiency in Color, Nature and Motion Picture photography.

W. TREAT DAVIDSON—For his proficiency in color and nature photography and for his outstanding work in the illustration of school and science books.

DRAKE DE LANOY—For leadership, lecturing, judging, teaching and his proficiency in exhibiting in both Monochrome and Color.

VIRGINIA GOLDBERG—For her exceptional ability in the promotion of photography particularly among teenagers; her ability to serve photography in many ways both on a local and national scale and her excellent exhibition record in color and nature.

THEODORE S. HALL—For his excellence in Pictorial photography and his many services to his fellow photographers.

FLORENCE M. HARRISON—For her many services to photography, her excellent exhibition record and her organizational work for the Photographic Society of America.

JANE A. HEIM—For her outstanding exhibition record and the outstanding work she has done in promoting photography throughout Florida and the Southeast.

EDWARD J. JACOBS—For outstanding achievement in Pictorial photography and his service to the development of amateur photography.

ARTHUR W. JUDGE—For his contributions to photography through many years of service in the field of science, industry and education especially in the field of stereoscopy and as inventor and author.

DR. NORBERT KENDE—For his proficiency in the field of Motion Picture photography and for his organizational and promotional endeavors in this field.

GILBERT R. LEHMBECK—For meritorious service in the advancement and promotion of amateur photography and for proficiency in Pictorial, Nature and Color photography.

O. F. METZ—For his services to photography and his excellent record in

Pictorial Monochrome, Color and Nature.

MARTIN H. MILLER—For his excellent record in photography and his unselfish services to others by lecturing and teaching.

RAYMOND G. ROSENHAGEN—For unselfish devotion to the welfare of many organizations and his leadership and organizational work in the field of photography.

CHARLES J. ROSS—For furthering the cause of amateur Cinematography and for outstanding service in the amateur field and his excellent record in the making of motion pictures.

EDWARD ROTHERHAM—For his contributions to Nature and Pictorial Photography and the advancement of Photography in Australia.

MRS. MIN SAPIR—For her work in the advancement of Photography by lecturing, teaching, judging and exhibiting and administrative ability.

FREDERIC B. SHAW—For his outstanding service to photography as judge and speaker and his exhibition record in Color and Nature.

M. G. SMITH—For his active promotion of photographic activities in his area, his services in behalf of Camera Clubs and members and his proficiency in the field of Nature Photography.

EILEEN WIDDER—For her devotion to photography, as instructor and teacher of photography in Army Hospitals and her untiring efforts on behalf of Paraplegics under the Volunteer Service Photographers program and for her service to the Society.

ELLERY V. WILCOX—For his long and continued interest in Photography both professional and amateur and for invaluable aid given to those in the Society who are interested in Pictorial processes.

MARY K. WING—For her many services to the Society and Camera Club members by organization work, writing, lecturing and judging.

PSAers Honored

John I. Crabtree, FPSA, was awarded the degree of Honorary Master of Photography (Hon. M. Photog.) at the 1958 convention of the Professional Photographers of America. A photographic scientist for 45 years, he is one of the leading authorities in the world on photographic chemistry. He retired from the Kodak Research Laboratories in 1956.

A. Aubrey Bodine, FPSA has been awarded Honorary Membership in the

Fotosalon Kortrijk of Belgium. His entries in both the 1956 and 1958 salons won awards. Two other photographers were so honored. This salon is held biennially in even years.

Sylvania Helps VSP

For the third year the Sylvania Foundation has made a substantial gift to the Volunteer Service Photographers to aid their work in 34 rehabilitation programs in hospitals in seven states. Frank J. Soracy, APSA, treasurer of VSP, announced the gift amounted to \$1,000.

Ilford Contest

Ilford, Inc., announces a contest which is not a contest! They want 25 outstanding b&w photographs for use in advertising and publicity. They will pay \$100 each for them. Negatives must be made on Ilford film and releases must be available. The offer is open to professional, press, commercial, industrial, advertising and studio photographers and expires December 31. Prints should be sent to the Advertising Manager, Ilford, Inc., 37 W. 65th St., New York 23.

New Club Service

A new PSA service for camera clubs has been announced by Fred W. Fix, Jr., Chmn. of CC Services. An outgrowth of the successful Club Bulletin contest held each year, it is a Bulletin Advisory Service and will be conducted by Henry W. Barker, FPSA, 392 Hope St., Glenbrook, Conn. It is open, of course, to the editors of the bulletins of all member clubs. Mr. Barker's wide experience will enable him to provide helpful advice on the mechanical and editorial sides of publishing problems.

Directory Error

Because of an unintentional typing error, the APSA was left off the listing of Harry R. Reich in preparing the 1958 issue. His name still appears correctly in the listing of Associates on page 4.

Please notify Headquarters if either your Directory listing or address stencil is not correct.

Philly Pix

Don't forget there is \$100 in U. S. Savings Bonds as prizes for the best pictures taken within Philadelphia city limits during the PSA Convention!

Entries are to be 8x10 prints, unmounted and closing date is Nov. 10. Alfred A. DeLardi, FPSA will head the judges. (Valley Forge and the Gardens are not in city limits, Angelenos!)

COLOR DIVISION

Star Ratings

COLOR SLIDES

★ ★ ★ ★ ★

Floyd Norgaard, APSA
Howard A. Thornhill, APSA

★ ★ ★ ★ ★

Dr. Edwin E. Amsden Ludolf Burkhardt
A. H. Hilton, APSA
Smith MacMullin, APSA

★ ★ ★

Edith Oakley Baxter Jerome Koch
Pauline S. Bodle Eugeneie Manheim
Frederick E. Delaney, Jr. W. E. Neithamer
Relfe Stanford Ehret Mel Olmstead
Henry O. Forrest, Jr. Min Sapir
Blake S. Jackson Lt. Col. Ralph Sims
Cdr. J. L. Kenner, APSA Ann B. Wallin
Edward C. Wilson, APSA

★ ★

Gene Arneson Ken Lockwood
G. W. Becker J. Sheldon Lowery
Carl D. Brandt Harold A. Mann
G. Irving Brooks Bruce Mason
Suzanne Brower Jacob Munn
Al Deane Rocky Nelson
Elizabeth Dilthey Jack C. Novak
Melvin Dobaski Mildred L. Porter
Lucie L. Ford Adelaide Pratt
E. Throop Geer MacLeod Ross
Samuel P. Haberman Clark Sager
Clarence H. Heagy Mary S. Shaub
Don J. Henley Raymond E. Schortmann
Edith R. Hogan Frank W. Simard
Agnes M. Holst, APSA Roy Simpson
Jim Huber Leo A. Stettler
Floyd A. Irish Howard Swigart
Edward J. Jacobs Vonia Swigart
J. Johnson, Jr. Joseph A. Ungari
Pearl Johnson Henri Vaultelet
Helen Johnston Mattie Vincent
Grace H. Lancot Freeman F. Wallin
Edwin W. Lewis Edmund A. Woodlee

★

Isobel M. Baldeschwieler Ralph H. Hyde
G. W. Becker John R. Hogan, FPSA
Gene Bender Eleanor Irish
Barrie H. Bieler Harold Johnson
Jean D. Blome Pearl Johnson
C. W. Bostain Hans L. Krueger
Mary W. Brown Evelyn Lofquist
Richard G. Brown Mary Mallas
Ruth T. Bruckman Willie McCalman
Elsie C. Bullard Joan Joy Miller
Leslie A. Cambell Ann E. Morrell
John W. Cates Arthur Y. Neill
Frank Christopher Beatrice Petersen
Ralph E. Cowan Dr. W. H. Pinkham
Dr. W. Aubrey Crich Frank Priore
W. M. Dalehite Frank R. Roark
Bronette Ehrlich Arthur H. Rosien
Arthur Falkson Ernest Smith
S. R. Giles James O. Sneddon
Janice G. Goldsmith Ray Sparks
Charles Z. Green Elizabeth Torrey Sun
Lewis T. Gregory William H. Trent
Mrs. L. P. Hambuechen R. R. Valentine
Donald E. Hayward Joseph Van Gelder
Lionel E. Herrmann Warren A. Westgate
Harry J. Hirsh Mauritz V. Westmark
Harrison Wood

★ ★ ★ ★ ★

PSA JOURNAL

Journal Awards

(Ratings up to and including Vol. 23, 1957)

(Listed for 10 points or over)



Key: Points..... ▽ Star..... ★ Medal..... ●

NAME	▽	★	●	NAME	▽	★	●	NAME	▽	★	●
Allen, Urban M.	68	1		Gebhardt, Frank C.	20			Merz, George	40	1	
Almeida, Adolfo O. de	20			Gibson, H. Lou	556	13	2	Metz, O. F.	40	1	
Altman, Joseph H.	20			Godfrey, James H.	20			Mulford, Mary M.	20		
Archibald, James	60	1		Goldman, Mort	19			Murphy, Nelson L.	20		
				Goldsack, Jack A.	20			Murray, David A.	20		
Bahcall, Albert	20			Gott, Preston F.	20						
Bannister, James N.	15			Gray, Larry	18			Oehlman, P. H. (Posthumous Award)	1		
Barnett, Ed Willis	20			Ground, J. R.	20			Owen, Louis E.	20		
Barnett, Joseph G.	20			Gunther, Gloria	20						
Battles, Edith B.	20							Paschall, A. Lynne	10		
Bauer, Ruth	20			Haines, H. H.	20			Pendrey, W. K.	20		
Baumgaertel, Karl A.	12			Haist, Grant M.	48	1		Pepper, Markley L.	20		
Bemm, F. W.	20			Hakanson, R. C.	10			Perry, Charles "Joe"	20		
Bensusan, Dr. A. D.	68	1		Hanson, Larry D.	20			Piper, Floyd G.	35		
Biedel, C. W.	10			Harrison, Florence	20			Pizzo, Sal	20		
Bielenberg, Rev. Herman	20			Hays, Walter	70	1		Poldy, John	20		
Bieler, Barrie H.	10			Hecht, Alfred W.	24			Potts, Robert W. L.	20		
Blackwell, L. L.	20			Helferich, B. P.	20			Pratte, Dorothy	12		
Booz, John T.	40	1		Heller, Charles	10			Pratte, Paul K.	31		
Brackett, Norma W.	20			Hendee, Fred W.	20						
Brassine, Phil	64	1		Hill, J. Lawrence, Jr.	20			Renfro, Alfred	10		
Britcher, Henry S.	20			Hogan, John R.	165	4		Rodriguez, Abelardo	20		
Broman, Louise K.	20			Horvath, Allen	35			Rosenhagen, Raymond G.	10		
Brown, Earle W.	30			Humphrey, Ernie	20			Rouillion, Marjorie C.	20		
Brownrigg, Ed	10							Rust, Delbert	22		
				Jacobs, Edward J.	55	1		Sanders, Hope	19		
Caloia, Leo	20			Johnson, Alden M.	10			Sanford, Eric M.	56	1	
Campbell, Jane	30			Johnstone, F. Lucille	20			Schmidt, F. W.	25		
Chase, Kay	20			Jones, Virginia	40	1		Schwartz, Alfred C.	223	5	1
Chiaromonte, Joseph	20							Sheffer, Walter	24		
Crabtree, J. I.	20			Kane, John R.	10			Shigeta, Harry K.	20		
Current, Ira B.	150	3		Kaston, Dr. B. J.	25			Shimanski, V. E.	10		
Cushman, George W.	120	3		Kaston, Elizabeth	20			Smith, Patrick J.	30		
				Keene, George T.	15			Solomon, Philip	20		
Davidson, Harold B.	20			Kenner, Jack L.	60	1		Spriggs, Harold B.	10		
Dementi, Frank	15			Kentera, Ed	30			Sten, Anders	58	1	
DeWitt, Erma R.	80	2		Kibbe, Eugene	60	1		Stultz, Keith F.	20		
Dieter, Charles F.	20			King, Barton	67	1					
				Kolarik, Blanche	20			Tapp, O. L.	20		
Eacock, Charles J.	20			Krause, Earl E.	20			Taylor, William Palmer	20		
Eaton, George T.	20			Kynor, Herbert D., Jr.	20			Thompson, Harold Lincoln	20		
Edgerton, Robert	30							Troup, J. J., Jr.	20		
Elliott, Harold	20			Leavens, Peter A.	30						
Ergenbright, Eric L.	45	1		Lehmbeck, Gilbert R.	15			Van Sickle, Winnie	10		
				Lew, Elmer	15			Venne, Richard J.	20		
Feagans, Kaye	20			Louis, Maurice H.	465	11	2				
Fife, Ollie	40	1		Love, S. L.	20			Walton, L. E.	20		
Firth, Tom	16			Luce, Cortland, Jr.	43	1		Wiley, Jean L.	15		
Fish, John	106	2						Wing, Mary K.	14		
Fishback, Glen	20			MacDonough, Herbert A.	110	2		Wu, Francis	20		
Friedman, Mortimer	12			Mack, Alan	20						
Frohman, Louis H.	20			Mc Auliffe, J. Roy	20			Zakany, Jose Lorenzo	100	2	
Frost, Rex	20			McKay, Herbert C.	40	1		Zeek, Evelyn R.	10		
				Meister, Frank	90	2		Zunick, M. J.	20		

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BULLETIN

PHOTOGRAPHIC SOCIETY OF AMERICA

(Formerly Associated Camera Clubs of America)

NO. I

APRIL 1934

VOL. I

With this issue the Bulletin begins a new era, for in addition to the members of the associated clubs it goes to more than one hundred individuals who have signified their faith in the future of the PHOTOGRAPHIC SOCIETY OF AMERICA, and their determination to work for its success, by paying dues for the current year. Each one can help further the cause by recommending the Society to his friends.

It is fitting that the Bulletin starts this new series by a communication from the man who has done more than any other to bring the Photographic Society of America into being, Louis F. Bucher, Chairman of the Organization Committee.

THE PRESENT STATUS OF THE PHOTOGRAPHIC SOCIETY OF AMERICA.

Louis F. Bucher.

To say who was the originator of the thought that there should be a national photographic society in America designed along lines similar to the Royal of Great Britain, but especially planned to meet the needs of photographers in the United States and Canada, is more than I care to undertake. For various reasons past attempts to form such a society have not been successful. The first obstacle, no doubt, was the vastness of the territory to be covered. Speedy communication and transportation have brought the East and West coasts, Canada and Mexico really near to each other. This, together with the ever-persistent urge that the Americas have a photographic society of their own within the borders of this continent, may have prompted Sigismund Blumann some time ago to again bring the subject to the fore.

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These concerns, through their cooperation, are helping to make this Society the success that it is. They in turn merit our support. PATRONIZE THEM.

We might call this the cover of the first Journal, although the name was not changed until the end of that year. In any case, it is the first publication to appear under the newly-formed PSA. Byron H. Chatto, of Pittsburgh, then the Secretary, was Editor.

The Founding of PSA

As recounted by one of its organizers

William L. Woodburn, APSA

The Photographic Society of America came into being as the result of a meeting held at the Newark, N. J., Camera Club on September 8, 1932, following a visit by and dinner given in honor of Dr. Max Thorek of Chicago. At this time, Dr. Thorek was one of the country's outstanding pictorialists and a Fellow of the Royal Photographic Society of Great Britain.

This meeting brought together Ira Wright Martin, President of the Pictorial Photographers of America; William L. Woodburn, President of the Associated Camera Clubs of America (founded in 1919); Louis F. Bucher, Honorary President of the Associated; and William A. Alcock, a Director of the Associated. Thus was started a movement destined to fill a long felt need for an American association of amateur photographers.

Following the above meeting, a list of some two hundred names was prepared from various sources, and funds of the A.C.C. of A. were made available for organizational expenses. On December 1, 1932, a letter was sent to each of these individuals inviting them to become members of an Organization Committee. One hundred accepted and paid dues for a year and, shortly afterwards, nearly a hundred others registered, paying the dollar fee. When one considers that nothing had as yet been promised in the way of individual benefits, the result was most gratifying and indicated a real desire for an association such as was being promoted.

The officers of the Organization Committee, with headquarters at the Newark Camera Club, were Chairman, Louis F. Bucher, Newark, N. J.; Vice Chairman, Clare J. Crary, Warren, Pa.; Secretary, Dr. Max Thorek, Chicago; and Treasurer, R. L. Van Oosting, Lynnwood, Calif.

As most of those to whom the invitation had been sent agreed to serve on the Committee, it was decided to hold the next meeting in Chicago, being a central location, and it took place on September 4, 1933, at the Fort Dearborn Camera Club. After hearing prog-

ress reports, a decision was made to proceed with the enrollment of individual members.

Many hours of hard work were expended before a resolution was presented, during October 1933, to the Board of the Associated Camera Clubs which, upon adoption by member clubs, resulted in the change of the name to the Photographic Society of America. In December of that year, the records and funds of the A.C.C. of A. were transferred to the officers of the now duly organized PSA.

It is interesting to note that during the organizational period, the new group was at times referred to as the American Photographic Society and the American National Photographic Society.

The first Officers and Directors of PSA were:

Honorary President: Louis F. Bucher

President: Mr. Max Thorek

Vice President: R. L. Van Oosting

Secretary: Byron H. Chatto

Treasurer: Chester H. Wheeler

Directors: William A. Alcock, Charles K. Archer, Robert A. Barrows, Harry W. Greene, Arthur Hammond, Harry P. Herron and William L. Woodburn.

President Thorek appointed Mr. Woodburn as Chairman of a committee to draft a constitution and by-laws. Members included Byron H. Chatto, Louis Fleckenstein, Franklin I. Jordan, Dr. E. P. Wightman and Dr. Thorek. Their efforts resulted in the approval and adoption, in March 1935, of the first Constitution and By-Laws of the Society.

Other committees and chairmen appointed were:

Member Club Benefits and Privileges: C. L. Crary

Individual Member Benefits and

Privileges: R. L. Van Oosting

Salons, Interchanges and Exhibi-

tions: L. H. Longwell

Publicity: F. R. Dapprich

International Societies: F. R.

Frappie

On May 24, 1937, PSA was incorporated in the State of Illinois as a non-profit organization, with Hillary G. Bailey, Byron H. Chatto and Dr. Thorek acting as signators.

The Certificate of Organization read: "The objects of the Society shall be: Promotion of the art and science of photography in all its various branches through individual memberships, associated camera clubs and other photographic organizations, research and dissemination of photographic knowledge and promotion of photographic salons and exhibitions."

The first hundred individuals who joined the Society were designated Charter Members. All camera clubs of the A.C.C. of A. in good standing on January 1, 1934 were eligible to become Charter Member Clubs and fifty-one so qualified.

The first publication of the Society was known as the *Bulletin*, edited by Byron H. Chatto, and appeared in mimeographed form in April, 1934. Switching to letterpress in December 1934, the periodical's name was changed to the *Journal* in March 1935.

The first Convention was held in Pittsburgh in April 1934.

Initial PSA Honors were conferred at the annual meeting in Cleveland in October 1940. This was in accordance with the expressed recommendation of the Constitution and By-Laws Committee that none should be given until the Society was at least five years old.

This brief summary of the formation of what today is the largest photographic organization in the world naturally covers only the factual highlights. Needless to say, much "sweat and tears" went into the founding of PSA. Although only a few individuals and their efforts are named in this article, you may be sure that the firm foundation upon which the Society was built materialized only through the untiring and unselfish activities of many who believed that PSA should be "a medium of cooperative action in promoting the art and science of photography and for furthering public education therein."



One of the organization meetings, Chicago.

Charter Members

Frederick G. Ashton ——— A. Aubrey Bodine ———
 Clare J. Crary ——— Leland C. Davis ——— William S. Davis ———
 Alfred A. DeLardi ——— Anne Pilger Dewey ——— Adolf Fassbender ———
 Arthur Hammond ——— Lionel Heymann ——— Chester Kohn ———
 Sophie L. Lauffer ——— Glenn E. Matthews ——— Arthur J. McLean, Jr.
 ——— Fred P. Peel ——— Rowland S. Potter ——— Helene Sanders
 ——— P. F. Squier ——— Max Thorek ——— H. W. Wagner ———
 William L. Woodburn ——— George Allen Young

The 22 Charter Members listed above have been continuously affiliated with PSA from the beginning. There are also 20 Clubs which hold charter membership and they are listed at the end.

There are 12 other Charter Members with interrupted service records, 20 who are no longer members and 42 who are deceased. We have been unable to locate the present whereabouts of the remaining four. For a complete list, see the Directory.

We have asked these members whose affiliation spans the history of PSA to think back over the 25 years and tell us if their dreams of the early thirties have evolved into the PSA they planned. The majority seem happy with our progress, a few would like more activity in the line of their special interests, but we think the majority feel PSA is showing solid growth under good leadership through the years and will continue to grow.—db

Adolf Fassbender, Hon. FPSA



Michael Capuano

While the PSA today is a well established, extensive organization which came about only through unselfish devotion and determination of the many enthusiastic leaders, I cannot say that its' growth, during the past 25 years, has come up to my expectations.

Originally pictorial in concept, the membership in this Society was based upon Club participation but changed to the broader more active individual membership. It was then

that our hopes were reawakened for a National and International organization that would grow larger by far than our sister organization, the oldest Photographic Society in the world, the Royal Photographic Society of Great Britain.

If one would compare our membership of 25 years to the millions of people,—amateurs, advanced workers and professionals in all walks of photography that you see with cameras, we must admit that the growth in our Society has been lacking, perhaps due to insufficient publicity in arousing the public in general.

As many of the old timers will recall, I have always maintained, from our earliest conception, that our organization cannot hope to represent and maintain the highest standards in this great diversified field of photography without sufficient income and dues.

Under these many handicaps our Society, or rather the successive management and officers have done a remarkable, progressive job. Through our magazine and unlimited activities they have kept well up with the changes in the various forms of photography today.

Anne Pilger Dewey, Hon. PSA, FPSA



Twenty-five years ago, when a handful of us assembled at the Chicago Fort Dearborn Camera Club, little did we realize to what extent PSA would grow. We had dreams and hopes that some day, in the not too far distant future we would have a photographic organization of which all could be proud. In that respect it has met and surpassed our expectations. However, at the present time we should strive to reach a greater number.

There has been a definite growth in photography, but I do think the pictorial salons have stagnated and as a result suffered. Salons must do more to encourage *all phases* of photography and not only the pictorial. We of the super-sonic era must raise our standards to meet this challenge.

Glenn E. Matthews, Hon. PSA, FPSA



As one of the one hundred Charter Members who joined PSA between January 1934, and March 1935, I have had a deep-rooted and sustained interest in its welfare and accomplishments. The Society's Journal has always been my strongest interest. As a body corporate we are all joined together by the Journal in a common interest. Beginning with the first issue in March 1935 of 16 pages our Journal has grown from a modest quarterly of 64

pages per year into a vigorous monthly of 670 pages plus a directory of 116 pages per year—truly a creditable accomplishment.

The original 100 members has been multiplied a hundred times to more than 10,000 members representing most of the states and territories of this country and many other countries. These individuals are bound together by their love of photography as a hobby for pleasure and in some instances as a profession for livelihood. Friendships have been established through meeting one another that in many instances will be lifelong. An opportunity has been created for all to discuss their common interests in the cordial atmosphere of national and regional meetings.

It seems to me in retrospect that much has been accomplished by our Society during this quarter century. We have made mistakes but we have tried to profit by them. On the whole we have been very fortunate in having good leadership,—men and women who have piloted the PSA ship through troubled waters bringing the cargo of worthwhile activity into a safe harbor of accomplishment. Color, motion pictures, photojournalism, stereo, and photo-techniques have each found their place in our expanding structure.

As new tools and techniques become available tomorrow, PSA will stand ready to study and use them. To do this successfully we must grow in the same spirit that was shown by the founders of our Society—that spirit which encouraged all of us to make the best possible use of photography as a pictorial and recording medium of expression.

Rowland S. Potter, Hon. PSA, FPSA

I feel that PSA has kept up in the pictorial field, but in other fields, no. We're still too narrow in conception, PSA should have been the leader in all fields, including the technical and scientific. It is not too late to have interlocking directorates of all the photographic societies so we can advance together. As you know I started the Technical Division and our Rochester Section has functioned well ever since.

I'm in my 81st year and can't see at all in the usual small finder but I'm still making pictures. I am now the oldest member of the Royal in this country, having been a member for nearly 60 years.

A. Aubrey Bodine, FPSA

To look ahead a quarter of a century would tax the world's best seers. No, I did not anticipate 10,000 members or the many divisions with their multiple activities, along with a headquarters building. This was far beyond my imagination and seems almost too good to be true.

All of the workers were pictorialists. We felt that the time had arrived to set up and help establish some logical approach in the field of exhibition. Actually, there was chaos. Sel-dom did two salons work alike. This was the actual reason for the formation of PSA.

Now, after twenty-five years every division except pictorial has made great strides. Even though pictorial may have the greatest enrollment we are almost worse off from a recognition standpoint than we were twenty-five years ago.

We fought hard to be hung in Art Museums. I, along with others achieved this. Now, I have lived to see this reversed due to one reason only. The sincere, but absolute domination of salons through judging, operating and divisional level of a few obstinate men who preferred to make the same type of Wallace Nutting prints.

About a decade ago, museum directors tired of the same old stuff, and started to heave us out. Just before CAMERA folded I documented twenty-two cities where I had had prints hanging in museums, but where they no longer accept photographs. This has been the most tragic era of PSA. I have protested along with a few other members, but to no avail, for these boys are still firmly entrenched. Only time will take care of them. Who will take a new path, such as painters and sculptors have been forced to do?

I have retreated for the most part, simply by contributing to shows throughout the world. This has been a pleasant diversion, as I still enjoy making prints, even though I have been exhibiting on a large scale longer than anyone in the world.

Alfred A. DeLardi, FPSA



J. J. Casino

changed from the early days of the society, and I am happy



Self portrait

to say that it has kept pace with the times and improvements. The PSA Journal has been, in my opinion, a tremendous factor in keeping the membership well informed and is largely responsible for its growth. It may be that in another twenty-five years the membership may double.

Arthur Hammond, FPSA

The growth of PSA in the past 25 years has been most satisfactory. That it now has more than 10,000 members is proof that it is fully satisfying the needs of these members.

Photography certainly has changed much in these past years, due, in part, to the great improvement in equipment and materials. The color films of today are far ahead of the Autochrome and Finlay Process plates of early days.

However, in one respect, there has been no improvement. In that branch of photography in which I have always been specially interested—usually described as pictorial photography—there is some deterioration. This is due mainly to the very general lack of appreciation of tonal values. The old-timers such as Clarence White, Holland Day, Alvin Coburn, Edward Weston, Ansel Adams and many others realized that the outstanding virtue of photography—the quality that made it worthy of being considered a fine art—is its ability to reproduce delicate and subtle gradations of tone. In many pictures today we find solid, black silhouettes instead of rich, luminous shadows. In portraiture, too, there is a deplorable tendency to emulate the terrible "TV lighting" which makes people look as if they were in dire need of a dose of aromatic spirits of ammonia. They did these things better in 1910.

Fred P. Peel, FPSA



Ruby Knabe

The growth of PSA is more than our expectations. Our wildest dreams set a maximum goal of 5,000 members. The Society has kept abreast of all the changes and developments in these 25 years. I wish to give credit to the Journal for the size and quality of the Society. The Journal, when we started, was mostly a long-haired technical booklet, understandable by only a few. Fortunately it changed to a more popular vein and through the years has kept

up with the advances in photography until today it is the leading publication of its kind. The officers of the Society and the staff of the Journal are to be congratulated.

Helene Sanders, FPSA

The growth of the Society has definitely exceeded my expectations. In the beginning, our plans for growth of the organization were very modest. Since the whole idea of starting up PSA was basically founded on having a central national photographic headquarters for uniting all the camera clubs, it was primarily a pictorialists organization. Our major interest at that time was salon exhibiting and in this respect it has grown far beyond our plans at the time.

I think we have kept up with the changes. Through the formation of the separate Divisions I feel that we have

kept pace with the phenomenally rapid development of the photographic industry in all its phases.

Since photography has grown with such fantastic speed, like mushrooms, the development of the portfolios and slide circuits has been of benefit to many of these newcomers.

H. W. Wagner, FPSA



The way PSA has grown is indeed admirable. I had not thought of a goal, but 10,000 members is a stature to be proud of. Not that we should stop there!

My own major interest is pictorial photography and I have found PSA a most satisfactory organization to tie to. The elements which make it so highly satisfactory are the co-operative attitude of the members and their willingness to sacrifice time in services, the Journal, recommended practices and

the many, many services to members. The PSA Journal is the only high grade magazine in the country which caters to pictorial interests since Fraprie's publications folded up.

Clare J. Crary, APSA



An important event in the history of photography took place when the Associated Camera Clubs of America became the Photographic Society of America.

Great Britain had its eminent and successful Royal Photographic Society. We needed such an organization. However ours was a country of vast distances. There were sectional interests and loyalties. Jealousies might develop. Could we pull together? Fortunately all

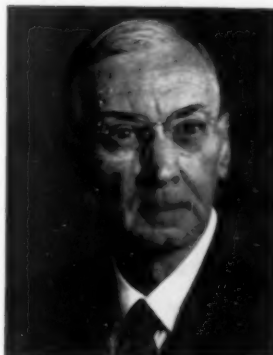
such fears proved groundless.

Who could visualize at that time the growth and interest in photography that was soon to occur? Probably none of us today has the imagination to visualize the great advancements that will take place in the next twenty-five years. I am sure the Society will, as in the past, be a great constructive force in this development.

Sophie L. Lauffer, APSA

Yes, the growth of PSA has met my expectations, but I feel that in accumulating numbers it has missed the stimulation of smaller group meetings, particularly in the New York area, where I could attend. Otherwise I think the progress which has been made is excellent.

William L. Woodburn, APSA



When we organized PSA out of the Associated Camera Clubs of America, of which I was then President, the objects as set forth in the Constitution were "Promotion of the art and science of photography in all its various branches, through individual memberships, associated camera clubs and other photographic organizations; research and dissemination of photographic knowledge, and promotion of photographic salons and exhibitions."

I feel that the society has accomplished these objectives.

I believe most of the Charter members will agree that our ambitions at the time were to enroll a goodly number of individual camera club members, particularly those active in the salons, and that our membership would probably be confined to the United States and Canada and not world-wide as was that of the Royal of Great Britain. Thus with our present roster of more than ten thousand individuals and hundreds of camera clubs throughout the world, we have exceeded our fondest hopes and expectations.

Photography has advanced considerably during these twenty-five years, but it is my feeling that PSA has kept pace through its several Divisions and its membership of leading manufacturers and technicians. PSA will continue to serve as in the past with real service to its growing membership and affiliates.

Frederick G. Ashton, PSA

I didn't expect PSA would grow so large, I thought we might reach 5,000 members some day. Although I do not participate, being somewhat of a lone worker, I think you do everything possible for members.

William S. Davis, PSA



It seems to me that the Photographic Society of America during the twenty-five years of its existence has well fulfilled the hopes and purposes of the founders as a Society of national scope in the field of photography.

The Society has kept its members in touch with the many technical developments and varied applications of photography during the intervening years; established an informative monthly magazine, and issued other publications. Also extended help in preparation of programs of the many affiliated camera clubs to say nothing of bringing into being groups of scattered individual members interested in some special line of activity.

Looking ahead: I feel a service could be rendered pictorial photography by eliminating the "Star" rating of exhibitors, for one who makes and shows a single print of superb quality expressing individual feeling is a greater pictorialist than any who turn out prints on an assembly-line and manage to get a hundred or more prints hung per year. Furthermore, the influence of the PSA could well be used in a long over-due reform of American salons to discourage juries from throwing out small prints of fine quality in favor of the "big, blue and glossy" type that now fill our so-called salons.

Leland C. Davis, PSA

Twenty-five years ago there was an active and growing interest in photography. It seemed to me at that time, the PSA was not only desirable but greatly needed. I felt that the interest in photography would continue to grow, and that the PSA would have a healthy growth. To be honest, I believe that growth has far exceeded my expectations.

My interest at the time the PSA was organized was primarily pictorial photography and still is, although I am not at the present time very active. I get a great satisfaction in following the activities of the several divisions as reported in the Journal.

The PSA and the Journal are a great success, because of the Officers and Committee Members of the Society, and the Editors and Staff of the Journal.

Arthur J. McLean Jr., PSA



I think PSA has done all that for which it was founded. It did grow as fast as some of us expected and it did do good for itself, to say the least.

I believe all the things planned for PSA by the Organizing Committee have come to pass. I was at the Labor Day meeting in Chicago when the plans culminated and while I can't speak for the others I am sure that all we had in mind, aimed at building a large national society, has come true.

P. F. Squier, PSA



I'm sure none of us, 25 years ago, thought our membership would ever reach 10,000 or close to it. I think we have kept pace with things, that we have grown in the right directions and we haven't stopped. I'm not too active any more.

Charter Clubs

(Note: In the 25 years several of our charter clubs have changed their names, or combined with other clubs with consequent name change.)

Baltimore CC (formerly Photographic Club of Baltimore City)
California CC of San Francisco
CC of the Providence Engineering Society
Syracuse CC (formerly CC of Syracuse YMCA)
Cleveland Photographic Society
Detroit Edison CC
Fort Dearborn-Chicago CC (Chicago CC was not charter member.)
Grand Rapids CC
Indianapolis CC
Kodak CC of Rochester
Lansing CC
Oklahoma CC, Oklahoma City
Omaha CC
Oregon CC
Photo Pictorialists of Milwaukee
Photographic Society of San Francisco
Pictorial Photographers of America
Portage CC
Portland (Maine) CC
Reading CC
The Camera Club, New York City
Miniature CC (now Miniature-Manhattan CC)
Tulsa CC
Wilkes-Barre CC

To these men and women, and to the rest of the 100, living and dead, who are designated as Charter Members of this Society, and to their leaders, and to the leaders of ACCA and of the clubs, who had the vision to convert their group into the broader organization which they named, and which has truly become, the Photographic Society of America, we pay our honor and respect. We thank them for building a firm foundation. And to those hard workers who trod in their footsteps, for furthering the vision and the reality we also extend our gratitude and our promise to carry on what they so well began.

Thoughts Into Silver

By H. Lou Gibson, FPSA

Part III: Photography As An Art

Photography can disclose the shapes and tones of such a number of things that we should all be as happy as kings. A camera can capture every detail of a fleeting moment or the massive aggregate of many forces. The photographer can assert his individuality by finding and showing fresh juxtapositions, like an explorer describing new people, new nature, and new objects.

If the photographer is to avoid being a Munchausen, he should know the principles of photographic veracity. Like any other art, Pictorialism has special strengths—and these turn into weaknesses when misapplied.

Accepted Realism

Photography suggests fact more than any other graphic art. It is the twin faculty of seeing. And seeing is believing and reaction-getting. If a lion should break loose in the park and you heard it roar, or got an olfactory inkling up-wind, you would probably walk to your car. But if you saw it, you would run.

Likewise, the actuality of the dodo was credible from hearsay; and its certainty is reasonably assured from the painting of a live specimen made by a Dutch painter. But, if we only had a photograph of it, we would be absolutely sure.

Fundamentally, there is no reason to trust photography more than painting, because it is the integrity of the maker that is really involved. It is true that the painter was somewhat casual in his portrayal of the dodo and left out some details that would have been captured by a good nature photographer. However, an incompetent or dishonest nature photographer could have lighted, and posed the dodo, and filtered his lens in such a manner as to produce a downright false record. Or he could have had the connivance of a taxidermist with a wry flair for fantasy. Yet, at this late day, the poor or dishonest photographer would be considered the more reliable. On the other hand, a painting of a passenger pigeon by Audubon would be more acceptable than a photograph by some unknown nature photographer of the early 20th century. Audubon's merited reputation and specialized skill

would outshine his own medium and eclipse the photograph.

Thus Pictorialism, graced with a facade of credibility, is most dangerous when trust does not reside within. For the first time we have a medium that is usually looked upon as fact rather than the statement of fact. Many people will grant that a given painter tried to tell the truth; photography they say, however, cannot tell a lie.

There exists this possibility of abusing photography by presenting a photograph as evidence. It is then not a work of art. A statue of Apollo was not used to prove the existence of this god. Yet many a photograph of Stalin with a kindly smile on his face was utilized (and needed) to "prove" the benevolence of Uncle Joe. Early Art was a wonderful medium for illustrating ancient myths; let's not use photography for peretrating modern ones!

It is possible that even primitive hand crafts made the word pictures of old mysteries and allegories more realistic than the myth makers intended. Think how effective photography can be in inducing a recognition of reality.

This can be done most soundly when it is generally granted that photography in itself is not reality. The image falls short as will be pointed out further on. More important is the fact that all photography cannot be candid photography. The camera as a measuring instrument risks making the readings uncertain by interfering with the subject. That is not dangerous when allowed for by the viewer and handled judiciously by the photographer.

Gaining wisdom in this respect, however, is somewhat difficult for the photographer. Photography does not have the many years of trial and error which have chartered the schools of Art.

The Price of Literalness

The very fact that the photographer has to depict real subjects often makes the expression of his theme difficult. In this respect photography is the most challenging of the graphic arts.



ORIENTATION. Depictions of fantasy should point to the familiar by making the unfamiliar ludicrous.

It is relatively easy, technically, for the painter to indicate that his model is unduly pre-occupied with her hormones. He can portray her womb out in full view, like an undigested avocado. But it would require consummate artistic and technical skill for the photographer to signify the same degree of emotional conflict with a real image of a woman. Again, the perspectives of Cezanne simplify the presentation of the feeling of having the solid Earth all around. It can only be approximated photographically by expert telephoto techniques.

If the painter can gain acclaim for his departures from geometric reality, so also can he be admired when he achieves mechanical realism with a non-mechanical medium. The appeal of the old Dutch still-lives, for example, comes largely from their painstaking brushwork. A photographer, on the other hand,

can delineate the scales on a dead herring without any difficulty. His still-lives, therefore, have to present more than mere representation—he has to out-do the old masters in design.

The painter can often tantalize the discovery of the viewer by recreating a scene with, say, a simple expressive line. Or sometimes by omitting lines. The photographer can also leave something to the imagination, but this is not so easy with such a literal art.

Some of us can learn to appreciate the imagery of painting; but most of us can appreciate photography without any instruction. It takes real skill to avoid cheapness in photography. Whereas, bad modern art is often harder to detect. There is a great challenge, then, in producing a pictorial photograph in good taste.

Some themes cannot be attempted with photography. Da Vinci's magnificently designed "Lord's Last Supper" is a masterpiece of "photographic" realism in painting. It rings a truthful note because the artist did not have to be there to illustrate the story. Ironically, the very literalness of photography would force the photographer to use the utmost in imaginative symbolism to attempt even a less specific representation.

The photographer's most difficult field is allegory; yet this has been the easiest for the painter. A photograph has to be a record of a fact. It has to take on the attributes of an expert drama—one that causes us to become "lost in the play"—before it enables us to overlook the means in admiration of the end. It is for this reason that so many character and costume studies appear phoney.

The photographer ought to understand the price on his tripod head. To avoid capture as a political prisoner in the land of painting, he should remain in his homeland, where literalness of image is the accepted order. There, the creed can be his strength.

Photography's Forte

The Painter creates new things that never existed before. The photographer copies existing things to create new ideas. He is thus most consequential when he is a poet.

If he has not been appreciated as such, it is because he has been ineffectual in this respect or ineffective in "selling" worthwhile results. He should emulate the aspirations of Artists and understand the needs of People. He must not imitate the media of the former nor miss the tastes of the latter. He, like all Artists, should be true to his medium and to himself.

He can say: "this is the way I feel when I contemplate this moiety of reality." He must have that feeling strongly enough to kindle it in his viewers. His great advantage lies in the fact that he can reach more people than any other art.

Since his medium is so literal his ideas usually have to be translated into real terms. By doing so he is able to bridge the gap between feeling and thinking with a lucid symbol. Apart from certain limitations, he is able to mirror humanity and nature closely. This

ability is an anathema to many painters who think of feeling in non-material terms only. But I believe that this is a misguided attitude.

It is true that our spiritual awareness does not spring from the material world. Yet, it can only be finally expressed in symbols from our material environment, because spiritual essence is, by definition, transcendental. Physical intangibles like time, space, force and motion are manifested only by their effects on material things. They act in prescribed and orderly ways. They need objects for their expression in the real world and realistic images in the imagination. Likewise, human behavior is recognized by its effect on real people, who can thereby be utilized as symbols of the emotions sparking that behavior. Basic human tastes are also conditioned by environmental factors. (Probably because of the wide-screen motion picture, there is already a trend toward panoramic landscapes in Pictorialism.)

Fantasies, too, arise in the imagination, but they represent the disintegration of reality. They are the protective coloration of the lost mind. While they can result in feelings, they indicate private disorder. Nevertheless, it is a worthwhile experience to get lost occasionally, because only in that way can we differentiate fact from fancy. But the fancy should be made obvious. An Artist can move you when he tells you of his dream in terms you can understand. However, you cannot dream his dream, so that if he does not effect a communication by deriving a semblance of the real from the unreal, you have to assume he wants you to meet him in dreamland.

We can see through a painter's eyes but not think through the top of his hat. Photography's strength comes from being a visual communication, not a telepathic one. It can enable us to see the dramatic, the lyrical and the beautiful in the real world by means of a realistic approach in design.

Photography can also arouse interest with abstract derivations from the real. It provides an intriguing stimulus to the detached mind. The derivation need not be obvious but it should encourage scrutiny of the real. Fantasy and abstraction are fields not to be entered lightly if the results are to be worthwhile.

Finally, through photography the Pictorialist can say something strong *about* humanity or nature. He is not handicapped by having to express himself *with* these subjects. Documentary photography shows us how to live with men; nature photography how to live with Nature; esthetic photography how to appreciate the warm and the cold in both. All this is for the real world and by the real world.

Can any Artist deliberately say that this is not artistic endeavor and that the reflection in this mirror is not Liberal Art? Is it not the effect that counts rather than the medium? Art itself has had triumphs in its realistic phases. And most of it has had elements of realism.

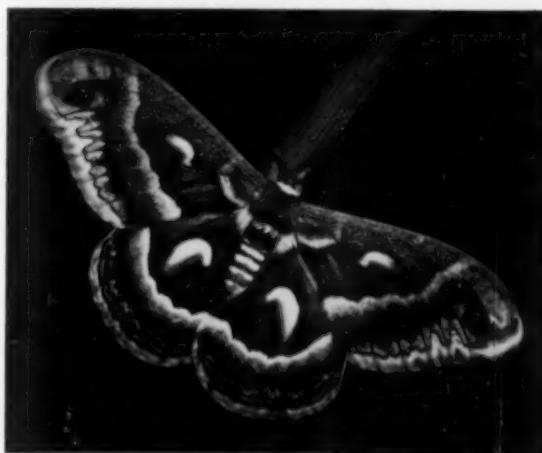
It is not the mirror aspect of photography that bothers the painters, in my opinion, but rather the mechanical ease with which realism can be achieved. Also, because a mechanical linkage is rigid in action, it is thought that the photographer cannot exercise



THE THING. Derivations from real objects should force the viewer to re-examine reality for unsuspected aspects of fact.

the control required to express his own feelings. This is downright incorrect because the photographer can select his subject as discriminately with his mind and eye as the painters choose their paints. And he manipulates his means for symbolism as much as hands move the brushes. He visualizes his feelings as readily as the other artistic minds.

His can be a true art. In Part V the ways in which



CECROPIA MOTH. The realism of photography provides credible records. But these are subject to the photographer's skill and integrity.



THE SNOW MAIDEN DEPARTS. Allegory is one of the hardest fields for the photographer, not because it is difficult technically, but because his art is so literal.

the photographer can be true to himself are discussed. Here we are primarily concerned with the validity of his medium.

Trueness In Photography

Now just because photography is said to mirror nature and because its strength lies in a realistic technical approach, this does not mean that it achieves reality. A photograph of a cat catches no mice, neither! Photography does not have to show as many aspects of reality as possible to be Pictorialism. No one has proved what constitutes pure photography, anyway. Some assume that the mirror is perfect, but this is not so. On the other side are those who would make the mirror out of silvered rubber to manipulate the better.

I'm not going to take sides—I don't step in where angels are treading. You can appraise the arguments for yourself. The only stand that I'll take is that if a photograph was made by a truly photographic method, it is a bona fide photograph, and thereby art. There are many photographic methods and I wish some of the unruly angels would quit messing up our photographic paradise with their tempests in the wash tray.

The Process

To begin with, most of photography subtracts one spatial dimension from the subject and many effective photographs eliminate all color. Yet these images conjure up the original with lines and tones in the minds of the viewers. Then there is the paper-negative process, which suppresses detail. In contrast to this is the f/64 technique. This captures more detail, but

not all; so how much is enough? Also, additional resolution could be obtained with most cameras by only stopping down to f/16; where shall we stop? The depth of field changes, of course; how can we specify pure photography in terms of depth?

Films and filters can alter the color values; just how contrasty must a blue sky be? Should a correction filter be employed for all shots? This expedient would bring only one aspect closer to reality.

How pure are the following generally acceptable recourses? Tilting the easel to alter the vertical lines. Departing from the center of perspective in viewing prints. Not working at a gamma of one for films and papers nor staying on the nonexistent "straight-line" portion of the reproduction curves. Introducing graininess by enlargement, noticeable at some distances. Dodging for projection control. Tone and color derivation.

Other points of difference line in the selection of glossy, rough or contrasty papers. Toning introduces more variability. Format adds another modification. Then there is the matter of visible grain to consider. Photography is capable of recording detail on a par with the eye. If a picture then, purports to be candid or represent other aspects of realism, it would seem logical to demand such detail. On the other hand, when the approach is less literal, a grainy derivation, such as an extreme enlargement or an evenly mealy paper-negative print, seems acceptable. Of course, a blotchy paper negative represents poor technique and is just as deserving of anathema as an "over-blown" glossy candid record.

A bigger and more valid source of controversy arises out of hand work. Spotting is usually conceded to be legitimate because it is almost impossible to prevent specks. But it is also almost unavoidable to record distracting highlights on tiny twigs and the like. Is it "legal" to spot them out also? If this is not the case, a terrific amount of photography would have to be forgone or just tolerated by those who like tidiness. But if acceptable, just how large an area should be covered up? Then there is the question of how much neo-coccine can be used on the negative.

If you admit any such corrective method it does not seem logical to rule out more extensive hand work on a paper-negative or a copy-negative print. These processes were designed to permit such modifications.

The acceptability or nonacceptability of hand work is a sharp-edged sword. Does the end justify the means? Other disciplines greater than photography have been split into two schools through such an instrument. Naturally, the hand work must not show or there would be an incongruous mixture of media. But the philosophical question is apparent even when the hand work is not apparent.

Akin to the technical phase is the manipulation of the subject and more on this will be given in Part V. A bone of contention from nature photography will illustrate the considerations. There are some who are so obsessed with not disturbing nature that they clutter their photographs of wild flowers with obstructing and distracting details like straws, sticks, stones and spotty light patches, because they are there! Others

will carefully pull out such items. These feel that the photograph is not nature but a means for showing nature; and that to show the actual flower such obstructions would be pulled aside for visual observance, anyway. Otherwise, one would have to tramp the woods to find (or photograph) a possibly unobstructed example. Of course, there are still others who introduce unnatural backgrounds or other disturbances. Such views can be effective as specimen shots rather than habitat studies, but should never be represented as the latter. Nature faking is obviously dishonest and the photographer an outright liar. But a rigid purist who would not even pull a dead dog off a blushing violet is not exactly telling the truth either. An orchid in the woods is not a bloom with a twig lying across it. And so the battle goes.

Personally, I don't want the technique in any field to be forced into attention. If the subject and story cannot shine through a mealy paper-negative print or a blatant f/64 glossy, both results are ineffectual photographs. Intolerant adherence to any one technique is faddism. A good photograph is one in which the design and theme are presented with imagination and feeling through real subjects recorded by expert photographic quality regardless of process or handling.

The Approach

Besides a trueness in technique, there is a need for verity in style and in the emotional approach. Many present-day photographers are inconsistent in their virginal flight from the seductive richness of photography in the classical style of painting. They feel that the photographic classicist courts the muses of other media. Yet their own approach is that of embracing the modes of some painters, too. They elope into the uncharted, but once explored, badlands of artistic untidiness. It is not their repioneering, which is likely to lead photography into a wilderness, that is dangerous. It is their illusion of dead-reckoning individuality and infallibility in a sense of direction, which might prevent photography from finding its way back.

Those who sincerely explore new ways of represen-



—AND I'LL MAKE MINE MY WAY. A photo-cartoon made by the fine-line process as a plea for tolerance in photography.

tation or the possibilities of fantasy and abstraction may not always produce masterpieces. They may often achieve discovery but lose what has already been discovered. They will also encourage pseudos who are sometimes not always detected right away. In the long run, the good and communicable will endure as stones in the edifice of creative endeavor. Only by realizing this can the photographer follow his inclinations with confidence and success.

Why Not Black?

In the salon entry forms it used to be quite common, but now, only occasionally do you see the line, "white or light colored mounts preferred."

In this day of 16 x 20 prints it doesn't matter what shade or color of mount the maker chooses for his or her print, the mount will be covered anyway.

But what of the print maker who prefers a smaller size print? All black and white prints are based on the gray scale and it would seem to me that it should be the sole prerogative of the print maker to choose from the gray scale, that step in it, which

he or she thinks most suited to the subject, and/or, the mood of the print.

After all, it's the print maker who supplies the material for a salon, prints, and aside from limiting the size of the mounts, which is fitting and proper, the print maker should be the one to decide as to the most suitable shade of the gray scale as a background for his or her print.

So, Why Not Black? Try it with some of your prints and be surprised.—T. S. Hall



Windswept

Tree Themes

By Evelyn M. Letts

Trees offer endless possibilities for picture-making. Their photogenic expressiveness can be interpreted in many ways with an active imagination and a simple technique. The most important element of technique is patience—patience to await the best atmospheric and lighting conditions.

The four pictures of this article represent the recurrence of the "tree theme" motif in my prints. They also represent time and effort spent in planning. I found my subjects near home, and it is very likely that most camera-fans can discover pictorial trees in their own neighborhoods.

"Golden Gate Fog" was first "seen" on a sunny day. I noticed the tree formation while picture-hunting near the San Francisco sea-cliff area, and found after considerable maneuvering that the composition could be arranged within the proper focal distances. However, as this particular view lacks photographic quality in clear weather, I used my notebook to record the information for a more auspicious time.

Several months later when an autumn fog rolled through the Golden Gate, I was ready. The gray mist transformed the scene from three-dimensional perspective to a two-dimensional plane of contrast, silhouetting the wind-bent pines in the foreground and outlining the hills and bridge in the distance. I reviewed my notes to find the previously calculated camera position, and checked the composition in the viewfinder of my Super Ikonta B.

Technical Pan Verichrome film—2½ x 2½
data: Exposure: 1/200 at f:22. No filter
Development: D76—12 minutes at 68°
Agitation at 2 minute intervals
Printed on No. 2 paper.

"Symmetry," or, as it may be called, "Asymmetry," is another notebook picture. This magnolia tree, located in the courtyard of a college building, presented many different aspects. After several visits, I wrote it down as a subject for early spring. It was important that the angle of light should illuminate the courtyard so that the reflections would be clearly visible. Also, the windowblinds had to be drawn—for upon such details pictures depend.

On a bright morning in March, I went out to the college which was closed for the week-end. The blinds had been pulled down. What seemingly trivial things bring joy to a photographer's heart? Watching carefully the effects of the sunlight, I exposed three negatives at half-hour intervals. A strong wind necessitated a fast shutter speed.

Technical Plux X film—2½ x 2½
data: Exposure: 1/200 at f16. No filter
Development: D76—17 minutes at 68°
Agitation at 2 minute intervals
Printed on No. 2 paper.

"Windswept," is the treasure trove of a holiday picture-hunt at Monterey. I spent the best part of a morning near these eucalyptus trees, and used a roll of film in working out different compositional arrangements. The print shown here captured the dynamic rhythm of the tree trunks resembling the surge of the nearby sea.

Technical Plux X film—2½ x 2½
data: Exposure: 1/100 at f16. No filter
Development: D76—17 minutes at 68°
Agitation at 2 minute intervals
Printed on No. 2 paper.

"Branches," again, was a notebook project. The graceful tree limbed against the skyline was always



Branches

a delight to see, but it was necessary to exercise care in selecting an angle of view for the picture. After experimenting with two or three negatives, I waited for a clear winter afternoon when the blue of the sky was intensified by a cold north wind, and the etched quality of the wood texture was accentuated by the bright sun.

The title, "Branches," may seem unimaginative, but as the print suggested a musical idea in visual form to me, I felt that its abstract quality would evoke a variety of responses from the viewers, according to their own personal thoughts.

Technical Plux X film—2½ x 2½
data: Exposure: 1/100 at f22. No filter
Development: D76—17 minutes at 68°
Agitation at 2 minute intervals
Printed on No. 2 paper.

It is evident that these four pictures are the result of elementary technical methods. However, they do

The Water



Golden Gate Fog

illustrate the development of the more complex function of visualizing the realms of light and shadow through the eye of a camera. There are tree themes awaiting the interpretation of photographers everywhere.



Symmetry

It is human nature to fall back on clichés because then we do not have to go to the trouble of thinking. Discussions and judging in photographic circles are not without their share of them. "The water doesn't look wet", "just make this on glossy paper and blue tone it and see it make all the shows", "I suggest the maker do this over and reverse the negative."

Not that these ideas do not have some value, but they should not be made a substitute for real thinking directed to the specific case. And to some extent they are based on misconceptions. Advertising agencies and their technicians have come up with all kinds of things to test the way people react to advertising copy. They have a machine which measures all the minute movements of the eye when something is placed before a person to look at. They report that there is no scientific basis for the belief that when the eye falls upon a picture it wants to scan it as if it were a page of print, that is, from left to right as we must read printed lines. Nevertheless once we get converted to the belief that the eye wants to read a picture that way and is unhappy if it can't, then every time we see a "lead-in" line starting in from the right side of the picture we feel that it is unnatural and out of place.

Actually the prime purpose of the so-called "lead-in" line is not to take the eye on a personally conducted tour as Eric Ergenbright might, but to promote the illusion of three dimensions in a foreground which must look as if it were lying flat though shown to us on a surface which is standing upright. It is this foreground which is the hardest part of the picture to cause to take its place in a three dimensional illusion. For the middle and far distance the artist employs graduated diminishment in size together with changes in color values and the flattening of tone contrasts. We photographers often give the foreground of our picture an exaggerated gradation of tone by printing down to suggest that things seen are receding in distance from the bottom edge. Some will say that "we have to give the picture something to stand on", but that is just a quaint turn of expression which might be added to our collection of clichés. If the scene we are viewing has three dimensions then its lines will tend to converge to a point known as the vanishing point. If our scene shown on a flat surface has a line or lines which seem to obey that law of converging to a vanishing point our three dimensional illusion is more convincing. That is really what the lead-in line is for, whether it comes from the right or the left. As things stand now, however, it is like going to England and trying to drive your car on the right hand side of the road—you run headlong into opposition at every turn.

Some fifteen years ago or more when Harold Edgerton had come out with a remarkable book entitled

Doesn't Look Wet

By Charles F. Dieter

"FLASH" showing what strange things happen visually when moving objects are photographed at 1/30,000 of a second, and also when electronic flash was becoming popular with photographers, some eminent judge came up with the timely and valid criticism: "The water doesn't look wet." This phrase has been epidemic ever since and shows far more staying power than Asiatic flu. Hardly a day goes by but someone will be very sagely commenting on shots all the way from Maine's rockbound coast to Yosemite Falls and to a drop of dew on your flower to the effect that the water doesn't look wet . . . or then again that it does, if they view the work with favor. Now it is pretty generally known in the pictorial field that if you shoot flowing or splashing water at 1/1000 of a second or less you will "freeze" it, producing a congealed effect which is not the way the eyes sees it. In fact, anything over 1/250 requires a little caution and an effort to previsualize the effect as it will be recorded. Be that as it may, no less an artist than Helen Manzer likes to shoot ocean waves against the sun at 1/500 because she gets certain pictorial effects that way.

Indeed, water is by no means the only problem subject. We are dealing here with the general fact that if we stop motion absolutely in a photograph we take away some of the reality of the visual experience of seeing things in rapid motion. It would be reasonable to extend our concern to all kinds of subjects in rapid motion—the cataract, the bird in flight, the dancer, the high diver, etc. Henri Cartier-Bresson felt strongly about this and wrote the book "The Decisive Moment" in which he expressed the belief that one has to study the motion and select the instant which most truly expresses the action and suggests, though it cannot show, its continuation. This was a very thoughtful book, but somehow it brought upon us the cult of blur. Some people intrigued with the pictorial possibilities of the stage and night clubs where the light intensity may measure about Weston 2 seized upon his ideas as a golden opportunity. They show you a color slide and exclaim gleefully: "See how all this blur captures the true feeling of motion."

If we shoot a hummingbird as it is poised in mid-air before a flower and use a flash of 1/4000 of a second we will still get some slight blur of the wings. This is desirable; we are still seeing the bird more clearly than we normally do with the eye, which is one of the intriguing features of photography applied to Nature. But without at least a suggestion of wing-tip blur it might look more like a stuffed bird in a museum diorama. Boris Dobro made a print of several seagulls in the air entitled "Flutter." It was taken at a slow shutter speed and fortunately each bird exhibited a different degree of blur. This has been going the rounds of the salons for some time and we know of no print that has received more universal

acclaim. What we are suggesting is that we just cannot make pictures entirely by rule and cliché. There is a quality of judgment which rises above rules, disquieting as this thought may be.

The word "static" is commonly used by dyed-in-the-wool pictorialists as though it were one of the seven deadly sins, while giving to the adjective "dynamic" a top rating approval. The latter is just a Greek word meaning pertaining to motion. But we often discreetly shy away from motion itself and prefer to express it obliquely as with the diagonal line, while we refer to the efforts of others to depict action in the raw as "Photo-Journalism" or even worse, as "just a record shot." Anyone who has observed critically a lot of basketball pictures must fall to wondering if during these games the action did not shape up at some moment into truly pictorial form. Action is a part of life and experience and next to the cinema our medium offers unexcelled opportunities, so our job includes portraying it pictorially as best we can.

One of the great Greek sculptors gave us Laocoon and his two sons writhing in the coils of gigantic snakes. He seemed to know how to attack the problem. Nothing could be truer art than the Winged Victory, a beautiful moment of action frozen for eternity. Michelangelo knew how to portray it with a nobility which would probably have won acceptances in some of our salons. So let us have action at times, but let us have it pictorial. On the other hand there are a lot of static things in this great, wide world of ours, and maybe they should be frankly shown as being static. It all boils down to the fact that we just can't get away from thinking.

Almost twenty-five hundred years ago, at what we might consider the dawn of civilization, men like Socrates and Aristotle looked around at this world and found it a very complicated thing indeed. They thought that much could be gained by reducing it to a set of generalizations. Over the centuries mankind has been making great progress along this line, but still some things resist this method of approach, and artistic expression is probably one of them. On the other hand to make our own pictures and evaluate others without benefit of rules would be sadly confusing. So let's have them just so they don't lull us into the belief that all thinking is unnecessary.

EDITOR'S NOTE: It is interesting to note that the machine referred to in the second paragraph was used at a PSA Convention in 1940 or 1941 when Lloyd Varden, then with Ansco, was making studies of how people look at pictures. His findings confirm the author's statement. Since the average pair of eyes cover about 120° horizontally, why should they seek a point on the edge of a picture which itself only occupies 10 of the 120 degrees? At the average salon our eyes see three or four pictures at once, even though we are concentrating on one.

The Hazards Of Nature Photography

By Richard P. Klein

The fact that one of the divisions of PSA has been experiencing difficulty in determining the propriety of certain groups of subject matter should be of interest to all PSA members whether or not they belong to the Nature Division. A struggle of this sort can seriously weaken an organization, and thus should be resolved at the earliest opportunity. This controversy concerns the admission into salons of certain groups of subject matter and has little to do with photography. We are faced in this with the necessity of resolving the question of whether the nature photographer should make nature subservient to photography, photography subservient to nature, or whether nature and photography should have an even break. The battle lines are drawn where someone arranges together several species of animals or plants that could not possibly occur together



White-Eyed Vireo
June 15, 1957, Trumbull Twp., Ashtabula Co., Ohio.

Richard P. Klein

in nature, and then, with the help of an artificial background, comes up with a slide that is photographically perfect.

The situation has been brought about by a large group of nature photographers who are good photographers but who have little understanding of what being a naturalist really means. These people are easily influenced by those who think that nature photography should not be governed by the procedures of serious naturalists. The frequent outbursts of sentimentalism from nature lovers does not help the situation. I believe the solution to our problems will be achieved through logic and understanding rather than sentimentalism and for that reason I shall attempt to present the viewpoint of the serious naturalist.

Many entries are submitted where no attempt is made to identify the subject matter, and in titles the ascription of human characteristics to things not human is commonplace. This is acceptable in pictorial photography but naturalists object to any anthropomorphism in a serious picture. Consider the expression "lazy cowbird." The bird has acquired this misnomer because it lays its eggs in the nests of other species instead of building its own nest. This remarkable trait is the result of evolution down through the millenniums and is a behavior pattern over which the cowbird has no control. One has but to look at the splendid equipment that the cowbird's enemies use for destruction to know that no cowbird can be both lazy and alive.

Another grouping of subject matter that finds its way into some nature salons is the portrayal of domestic plants and animals. A naturalist, of course, would restrict the subject matter of a nature photograph to the species that in the literature of naturalists are listed as part of the native fauna and flora. Both salons and judges vary widely in considering both subject matter and titles.

Zoo shots, other captives, or wild plants in cultivation are not objectionable if so marked or are obvious. These pictures are often valuable to the naturalist as illustrations which could not otherwise be obtained. Captive animals often show the effect of captivity, so that representing them as creatures of the wild is misrepresentation. The distribution of wild plants is determined by the ability of the seed to germinate and to get through the tender seedling stage to the point where it can reproduce. Many plants and animals can be transplanted to other soils and climates, but are not considered part of the native flora until they escape to the wild and establish themselves through natural reproduction.

The rule that nothing should show in the picture that shows the hand of man is utterly ridiculous. A flea on a dog is perfectly acceptable to a naturalist because the flea is an accredited member of the order Siphonaptera, while

the dog stands outside the sacred portals of natural history and is ignored except for his capacity to provide food for the honored flea. The bee on the cultivated rose, the spider in the barn and the cockroach in the kitchen are in their natural habitats whether we like it or not. They have established themselves in those places. The rule, in this case, should deal with the principle subject, not with the background.

The absurdity of tampering with the natural arrangement of things in nature has been held in disrepute ever since Theodore Roosevelt first coined the expression "nature faker." This phrase separates the sublime from the ridiculous with the force of the conclusion of an Aristotelian syllogism. In the mind of Old Four Eyes, the face of nature needed no embellishment or vulgar interpretation. Contrast this with the other point of view. The weak muttering about purists deadens the intellect and exemplifies mediocrity attempting to surround itself by mediocrity. People who are capable of understanding the complicated photographic processes of today are certainly capable of using something better than anti-intellectualism in choosing subject matter.

There is nothing new about this kind of a controversy. The history of natural history is replete with journals and organizations which, on account of such, have gone out of existence. Some organizations have slowly evolved into garden clubs. Some museums of natural history have slowly faded out of existence or changed to children's museums. Government agencies have been suddenly deprived of funds, leaving important research unfinished and much effort wasted. Almost all good work done by naturalists is done on an individual basis. For that reason, naturalists seldom form a group that is not ultimately undermined by some other group that lowers the standards and makes the organization ineffective. If PSA fails to recognize this weakness among naturalists, the Nature Division is quite likely to join the group mentioned above. However, I have great respect for the ability of PSA to solve problems of this sort, and I am therefore rather optimistic about the future.

What disturbs me most, as I have approached a number of good naturalists to join the Nature Division, is that the first question asked, even before the traditional "How much does it cost?", is "On what basis are the pictures judged?". Here I am forced to admit that the primary consideration is photography and that subject matter is definitely secondary.

This predilection that naturalists have about subject matter must be recognized. It stems from the fact that all good naturalists have a field in which they specialize. The necessity for specialization is obvious when one realizes there are at least 15,000 species of insects in my state of Ohio. A specialist quickly learns that the frontiers of science are no farther away than his doorstep and he soon finds himself crossing the frontier into the unknown. He then begins to notice things that are not recorded in the literature. Pictures of such things are usually made under difficult conditions and it certainly is no encouragement to the naturalist to have them judged on the same basis as the endless array of jack-in-the-pulpits and praying mantids.

From the standpoint of PSA, subject matter can do much to make salons interesting. Naturalists should be encouraged to seek difficult subjects. Otherwise they are liable to take the easy way and photograph things that are trite to an extreme. To give some idea of what goes on in the woods when a nature photographer is at work, I will explain how the four pictures in this article were taken.

The white-eyed vireo print was evidently liked by the judges at Santa Barbara since from them it received an



Rose-Breasted Grosbeak

Richard P. Klein

June 5, 1958, Trumbull Twp., Ashtabula Co., Ohio.

honorable mention. What the judges did not know was that to find the nest, my wife spent three long days in a jungle of briars and grapevines. They also did not know that this was the first nest of the white-eyed vireo to be found in northeastern Ohio in over fifty years. I dragged my four by five view camera through the jungle and set it up on the nest. The witch hazel bush which supported the nest was on the side of a steep ravine. I had to cut my way through the grapevines down to the nest and it was necessary to drive a stake into the bank to anchor the camera. Once I lost my footing and, ducking my head to keep from hitting the nest, I slid to the bottom. When the camera and lights were set up, I discovered that the thunderstorm that had been threatening was on the verge of becoming a reality. This was fortunate because on account of it, the bird was anxious to get back to the nest and I got two shots in rapid succession. When the rain came, I threw a poncho over the camera and then got thoroughly wet even though under a big hemlock. The reward, however, was a print which would make any naturalist swell with pride. It shows clearly the white eye which is an important characteristic separating the white-eyed vireo from similar species, and it furthermore shows the untidy nest that is typical of the white-eye.

The rose-breasted grosbeak nest was eight feet from the ground. I made a four-foot square platform of one inch lumber and carried it about a third of a mile to the nest. Then I went back and got the saw, axe and sledge, cut four stakes about five feet long and made a platform to hold the tripod. After listening to the symphony of the mosquitoes for five hours, I took four shots, two of which have been accepted in salons. It is significant that the time



Davis Shield-Bearer Richard P. Klein
July 25, 1958, Trumbull Twp., Ashtabula Co., Ohio.



Stinging Nettle Richard P. Klein
July 25, 1958, Trumbull Twp., Ashtabula Co., Ohio.

spent waiting for the bird to return to the nest should be allocated to subject matter, not to photography! Both the photographer and the camera stood idle because of the instinctive wariness of the subject.

The Davis shield-bearer is a nocturnal woodland grasshopper of the mid-west. This picture was taken at night with the same view camera used for the white-eyed vireo. The out-of-focus agrimony in the background is unfortunate from the point of view of a photographer; but grasshoppers jump and this species is no exception. This was the third individual that I had carefully stalked and on which I had set up my camera but still did not have a picture. In this case I decided to try one shot and then trim the background for the second. Needless to say, I never got the second shot. I know that this picture is poor salon material, but I am familiar with practically all the literature on the orthoptera of the mid-west and I have never before seen this species illustrated. In nature photography we must find a method of evaluation that is acceptable to both naturalists and photographers.

The stinging nettle was no problem at all. I had hundreds of plants from which to choose and as soon as I found the plant that I wanted, I took the picture in a few minutes. I know it is a good picture of stinging nettles, but how it would fare in a salon leaves many questions in my mind. It should raise a lot of questions in the minds of others, too, because this is the kind of photographic illustration that naturalists really need. Many species that are now difficult to identify from the literature could easily be identified if good illustrations were available. As a naturalist, I think that the latter two pictures could and should be

published. However, if the editor smiles benignly on these things, should salon judges frown?

The subject matter of true nature photography is complex and ever changing. Even our idea of what constitutes a species is subject to alteration. As new articles appear, old species are dropped to the synonymy of others and new species are described. Consequently, a species is in some cases scarcely more than the opinion of the experts in the field, who may unfortunately not agree. When I look back to the days of Audubon, Wilson, Rafinesque and Say, I realize how much has been discovered. Then when I examine our present literature, I realize what a great task naturalists have before them. Everywhere naturalists are racing with the destruction of natural areas. Much of our wild land today is little more than worn out land full of introduced weeds. Should the nature photographs that we leave behind us be unnatural set ups in front of artificial backgrounds or should they be faithful records of what is here now? Will the naturalists of the future study our photographs for information that is beyond our comprehension? In our photographs are we leaving a body of scientific information that will some day parallel the importance of the splendid fossil record with which the state of Wyoming is so generously endowed?

The difference between a scientific specimen and a curio is a matter of amazing simplicity. The only information that a naturalist requires is the date, locality where the specimen was collected and the name of the collector. Identification is desirable but not necessary. No naturalist can expect to identify everything that he can collect and collections contain much material that is waiting for the

attention of a specialist. Thus, by adding "June 15, 1957, Trumbull Township, Ashtabula County, Ohio" to the print of the white-eyed vireo mentioned above, the picture becomes a matter of scientific interest instead of just another picture for photographers to admire. A simple solution, acceptable to both naturalist and photographer, would be to leave the title and signature as they now stand and to add a second line for scientific information. Since the identification could appear on the second line, the photographer would be free of the dilemma of choosing an imaginative title or to use identification.

No one has ever been able to show me a clear line of demarcation between nature photography and pictorial photography. Naturalists are more concerned with good illustrations than dramatic portrayals. Look at the photographs in the literature of naturalists and the reason will be apparent. The photographs are used to support the text and usually must be illustrative. I consider the suggestion that nature photography be expanded to include domestic animals and plants an invasion of the rights of the Pictorial Division. Furthermore, why should the Nature Division expand its field when so many species in nature have never been illustrated in any manner? I also feel that nature photography needs much improvement and that it is to the best interests of PSA to keep the field of nature photography confined to the kind of photography that naturalists really need.

Attempting to get the contributors to salons to agree even on a set of rules is a herculean task. If there is a solution to the problem, it will be in salon rules and the method of judging. Nature salon regulations should rule out subject matter that is of no concern to the naturalist. Any thinking person will realize that there will always be inequities in judging. Salon judges are usually forced to make quick decisions, and Heaven help them if they weaken; yet few photographers would care to be burdened with the task of explaining subject matter to the judges even though the photographer may have risked his life to get the picture. The problem of defining subject matter will never be completely resolved, so there will always be bickering on the border line and absolute uniformity in judging will never be achieved.

As a contribution to the solution of this important problem, the following method is suggested: Let the first judge be an excellent photographer and an expert on composition and photographic technique. He would give all his points on the basis of photography alone. Have the second judge be an accomplished naturalist who would give all his points on the basis of the importance of the subject matter as a contribution to natural history. The third judge then should be an experienced nature photographer who would be free to give his points for either good photography or important subject matter.

The Man Who Can't Retire

By Urban M. Allen

It was months and months ago that Don Bennett asked for a report on Dr. C. E. Kenneth Mees, Hon. FPSA, in his Honolulu retirement.

The delay in complying is simply explained. Dr. Mees simply won't retire.

He has just finished a new magnum opus—a 400-page plus documentation of half a century's work in the Kodak Research Laboratory which he headed for some 44 years until he "retired" to Hawaii three years ago. The book is written in the layman's language, but its subject matter is sufficiently advanced to appeal to the photographic scientist.

Dr. Mees lectures frequently, and each lecture is a fully researched, carefully organized presentation involving many man-hours of work. He keeps right up to date with latest developments in the industry.

If there is anything that distinguishes the Dr. Mees of today from the Dr.

Mees of, say, ten years ago, it is that his physical pace has slowed somewhat; there is no noticeable slowing of the hair-trigger mind. The physical machine simply requires more rest after each strenuous exertion. A recent trip to a neighbor island and its mountain peak resulted in three weeks of quiet recuperation.

For all of that, Dr. Mees has been busy showing his teen-aged granddaughter from England the sights of Hawaii. She's spending a year with him, and is attending the historic missionary school of Punahou.

Now that he has finished his latest book, pressure is building up among Dr. Mees' circle of friends for him to write his autobiography. So far he has resisted—but it's doubtful if he can continue to do so. If the arguments of friends don't persuade him, the prospect of idleness most certainly will.

For though Dr. Mees knows how to

relax, he doesn't seem to know how to stop thinking and working. His mind is as bright, as quick and as clear as it has ever been. At 76 it combines the speed of metol, the depth of hydroquinone and the energy of sodium carbonate—with just a touch of acid for buffering. He's no recluse, hidden from the world by a high hedge. He journeys forth to give his lectures—to camera clubs, high school science clubs, church groups, learned societies. Let a camera club schedule a meeting on color, or a speaker of note, and Dr. Mees is on hand.

Once the Hawaii Chapter, PSA, had a color clinic, and invited all the best workers in Honolulu to serve on the panel. Dr. Mees dropped in, and before the meeting was over, it was he who was answering the questions, from panel as well as audience.

He enjoys company and asks guests to drop in at the tea hour for an hour or

so of brisk, zestful conversation. His old London friends would approve the tea, but they'd pop their monocles at the breezy informality of it all. Dr. Mees sits in a lounging chair, clad in terry-cloth pull-over sports shirt and slacks. Beside him a spray of orchids ornaments the table. Around him are chairs for guests and in the middle a low coffee table for the tea and cakes. All of this is in a bower between his bungalow and the beach.

Off to one side of the spacious, tropically landscaped grounds, about 50 feet away, is the detached office where he works.

It's a restful scene: breeze-rustled palm fronds singing a soft duet with wavelets lapping on the sand over the muffled boom of distant surf. Restful, that is, until the crackling Mees wit, his sharp, terse comment set a lively pace for the discussion.

Some months ago, Cobey Black, Star-Bulletin columnist, interviewed Dr. Mees in this setting.

"I began my life's journey in England, the son of a Wesleyan minister," he told her. "I had a very good education, starting at a school founded by Queen Elizabeth I, where at the age of ten I witnessed the event which changed my life. I saw a chemistry experiment.

"I became a student of chemistry and wanted to know how photography worked. Since my professors knew nothing about it, I decided to look into it myself. Photography is 50 per cent chemistry and 50 per cent physics."

And where does the talent percentile come in? Mrs. Black asked.

"You're talking about art. I'm not a photographer. The artists take the photos. I make the stuff with which they take them." (Not strictly true. In his younger years, Dr. Mees was an outstanding salon exhibitor, and has the gold medals to prove it.)

Dr. Mees took pains to distinguish between the scientist and the technologist. "A man is a technologist because he wants things. He is a scientist because he wants to know. A technologist would want to send a man to the moon. A scientist would want to know why a man should be sent to the moon."

What, Dr. Mees was asked, was he—scientist or technologist.

"I'm both and not very good at either, but I AM good at running scientists and technologists. You might say I'm an arch-apostle of industrial research. There was none 50 years ago. Today the greater part of research is done by industry."

Thus, when Dr. Mees' new book, now in the hands of his publisher, appears, it will be something more than a history of Kodak's industrial research;



it will be a guidebook to industrial research itself, for what happened at Kodak has happened in many of America's other great industries. Few realize that Dr. Mees, in addition to being a research genius in his own right, also is one of the pioneers in the whole field of industrial research.

He had already embarked upon that work in England where he had joined the distinguished firm of Wratten & Wainwright in 1906. By 1912 he was a partner.

Impressed with Mees' work, George Eastman asked him to join Kodak to establish a research program. Dr. Mees was willing, but Wratten, his partner, then well advanced in years, felt unable to continue the business alone. If, said Wratten, some way could be found to continue the business, he would dissolve the partnership. So, when Dr. Mees told Eastman he would go to Rochester if Mr. Eastman would make it possible, Kodak bought out Wratten & Wainwright.

In 1923 Dr. Mees became a director of the Eastman Kodak Company, and in 1934, after research he directed had led to the discovery of Kodachrome by Mannes and Godowsky, Dr. Mees became vice-president in charge of research.

A PSA member has but to look back to the Progress Medal citation of 1948 for the highlights of his contributions to photographic science. The record, which Dr. Mees has now condensed into a 400-page book, is far too long for review here.

Let it be said, in passing, that he has had a hand in almost every significant photographic development in the past half-century.

This record has won him international recognition as one of the great scientists of our time. In addition to his PSA honors, he has been awarded medals by the Royal Society of Arts, the Royal Photographic Society, the City of Philadelphia, the Societe Francaise d'Photographie, the Society of Motion Picture Engineers, the National Academy of Science, the American Academy of Arts and Sciences, and the Swedish Photographic Society, among others.

He holds honorary membership in the Royal Photographic Society, the Societe Francaise d'Photographie, the Franklin Institute and, of course, PSA. A dozen other learned societies list him as an active member.

He is a lecturer of note. Nor are his topics limited to photography. In Honolulu a few months ago he spoke to a church group on "Toward the Understanding of Jesus."

The latest addition to his parade of honors was conferred by the Camera Club Council of Hawaii which, at its 12th annual convention this year, created a new award, Honorary Fellow, and bestowed it for the first time on Dr. Mees.

At 76, Dr. Mees can look back upon a life of vast achievement. And though he may take satisfaction from a life well spent, he is unwilling to put his mental equipment on the shelf while it retains its splendid vigor. Here indeed is a man of genius, a genius in achievement, a genius in the fine art of gracious living, and a genius in the fugitive art of inspiring others to reach their own highest capacity.

Dr. Mees retired in Hawaii? Far from it. Relaxed, perhaps, but not retired.

Ad-Wise . . . plus

A year or so ago Life magazine conducted a very expensive survey of the spending habits of a typical American family. They estimated that \$38 was spent (as recreation money) on photography. This figure was used in selling advertising in Life.

It is my job to sell advertising in the PSA Journal. You know and I know that we PSAers spend more than \$38 a year so I did some checking at the St. Louis Convention. A spot check representing nearly half the states showed that less than 5% of the PSAers questioned spent that small amount. One member had equipment valued at over \$2,000 and had his insurance policy to prove it, but the median investment in equipment is in the \$300-\$600 range.

Figures like this are important to advertising prospects, but they also want to know the quality of the readership. That is where we shine! Our readers, you PSA members, are the type they want to reach. We asked more questions.

We found that over half our members live in cities, a third in suburban areas. Income is over \$8,000 for more than two-thirds. Family size average is 3, a few singletons, but up to 7. Over half report there are two photographers in the family, husband and wife sharing interests. One family reported 5!

As is to be expected, 35mm cameras predominate but a surprisingly large group still use the larger view cameras, though the twin-lens reflex is definitely second in line to 35mm. About 10% reported they were also using sub-miniature cameras. Reflex cameras stand about equally divided between single and twins. 20% report active use of stereo cameras. On the movie side, 16mm leads 8mm by 3 to 2 among our members, indicative of the serious work they do. About half own editing equipment which would exceed the percentage among family filmmakers.

Lumping all the accessories together, we find the average owner has 2 exposure meters, 2½ tripods, 4 filters, 2% accessory lenses, 1% supplementary lenses, owns 2/3 of a tape recorder, ¾ of an electronic flash and a whole conventional flash. Since we would expect to find far more darkroom equipment among our PSAers, that same average member owns slightly more than one enlarger, half having either 35mm or 2¼x3¼, the other half 4x5 or larger. Two-thirds have a darkroom or access to one, and half have a permanent darkroom. All of them work in b&w and 60% in color.

Few PSAers have a single interest in photography. B&W and color are neck and neck, some have movies as a prime interest, some as a secondary interest. A few are professionals who find our type of photography a pleasant relaxation from the studio grind.

Most members belong to clubs where their influence is strongly felt. 90% preserve their copies of the Journal intact, some in permanent bindings. Few of us cut our copies. Which brings up a problem! How can I ask you to cut out this page and send the survey coupon below to me? Well, as noted on the coupon, if you are one of the majority who won't cut, drop me a postal card at the address given below and I'll send you a reprint of this page, in case you didn't pick one up at the Convention.

You are not asked to sign but you can help the Journal greatly by supplying this information. I will collate the answers and present the picture to prospective advertisers. From more advertising income we can have a bigger and better Journal. Thanks.

VINCE ROCCA
Advertising Manager

Please fill in quantity or amount in spaces, if answer is "yes" check ☐, clip and mail to Vince Rocca at address given at bottom.

MOVIES, Cameras: 8mm. . . . 16mm. . . . 16mm snd. . . .

Projectors: 8mm. . . . 16mm sil. . . . 16mm snd. . . .

16mm magnetic. . . . **Extra Lenses** **Editing equip.?** ☐

Lights? ☐ **Tripods?** ☐ **Screen?** ☐ (See also "You" below.)

STILL, Film sizes: 35mm ☐ 828 ☐ 127 ☐ '20 ☐ '16 ☐

Sheets: 2¼ ☐ 3¼ ☐ 4x5 ☐ larger ☐

Camera types: Box ☐ Folding ☐ Sub-min. ☐ Reg. 35 ☐

35 reflex ☐ Twin-lens ☐ Larger reflex ☐ Stereo ☐

Folding view (9x12 etc.) ☐ Press ☐ View ☐ Polaroid ☐

Slides: Slidefilm ☐ 2x2 ☐ Superslide ☐ 2¼x2¼ ☐ Std ☐

Accessories: Tape Recorder ☐ Extra lenses ☐ Supple-

mentary lenses ☐ Filters ☐ Tripod ☐ Exposure meter ☐

Flash unit ☐ Electronic flash ☐ Gadget bag ☐

Darkroom: Have own ☐ Use club ☐ Improvise ☐

Enlargers: 35mm ☐ 2¼x3¼ ☐ 4x5 ☐ Larger ☐.

Do B&W ☐ Color developing ☐ Color printing ☐

YOU: Photographic interests. Exhibiting ☐ Contests ☐

Competitions ☐ Learning ☐ Family ☐ Journalism ☐

Picture stories ☐ Travel ☐ Portraits ☐ Figure work ☐

Nature ☐ Become a prof. ☐ Am a prof. ☐ Semi-pro ☐

Movies: personal ☐ travel ☐ documentary ☐ nature ☐

dramatics ☐ becoming professional ☐ or local TV news ☐

What is your investment in photography? \$.

Any idea of your annual expenditure for supplies and

new equipment? \$. Do you preserve your

Journals? Do you belong to a club?

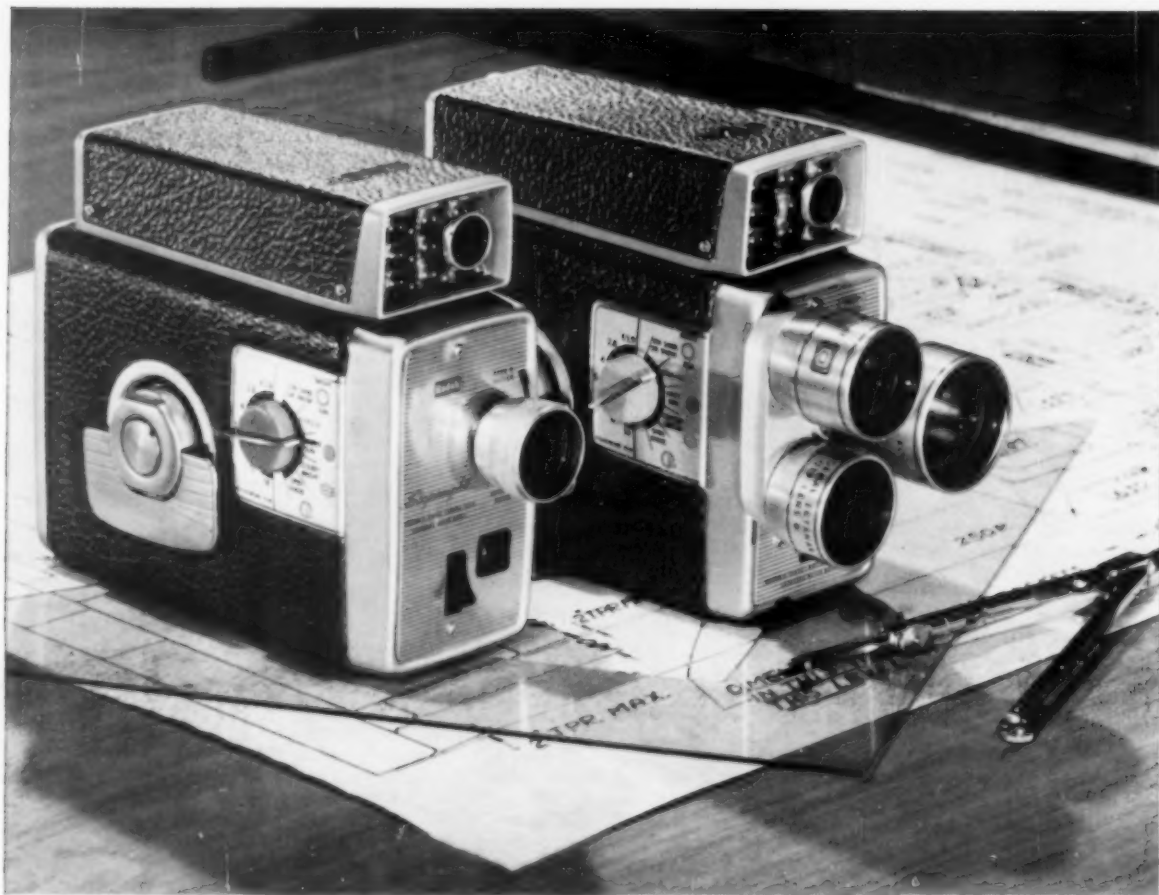
How many members? Now to get real per-

sonal—please check off your income bracket. Under

\$5000 ☐ \$5-8000 ☐ \$8-15,000 ☐ Over \$15,000 ☐ What

state do you live in?

If you are one of the majority who don't like to cut their Journals, drop me a postal card, **Vincent M. Rocca, PSA Journal, 30 East 60th St., New York 22, N. Y.,** and I'll send you a reprint of this page. Please mail the completed page to me at the same address. Thanks for your help. V.R.



NEW 8mm BROWNIE MOVIE CAMERAS WITH BUILT-IN EXPOSURE METER

CENTERING THE POINTER IN VIEWFINDER AUTOMATICALLY SETS CORRECT LENS OPENING

All the action perfectly exposed and you need never take the camera from your eye!

Here's how it works. Any variation of light condition is instantly seen as a movement of the pointer in your Scopesight viewfinder. The exposure dial—just under the finger tips of the right hand—is coupled to the exposure meter as well as to the lens opening, and can be adjusted even while you're shooting.

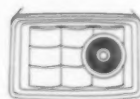
Brownie Movie Camera, Scopesight f/1.9 (Exposure-Meter Model), with built-in filters, automatic footage counter; accepts wide-angle and telephoto converter lenses—\$79.50.

Brownie Turret Movie Camera, Scopesight f/1.9 (Exposure-Meter Model), as above, but gives choice of wide-angle, regular, or telephoto shots with smooth-action, positive-lock turret—\$99.50.

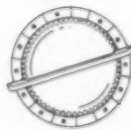
Prices are list, include Federal Tax, and are subject to change without notice.

Kodak
TRADE MARK

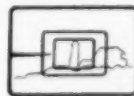
EASTMAN KODAK COMPANY
Rochester 4, N. Y.



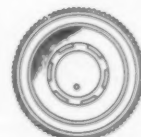
1. Meter, viewfinder combined in Scopesight



2. Turning coupled exposure dial on side...



3. Centers the meter pointer in the viewfinder



4. Automatically sets the correct lens opening

Judging The Motion Picture

Last month we described the technical aspects of making a motion picture which we called the mechanics—items such as focus, exposure, steadiness, splicing, sound clarity, and so on. We pointed out that these are strictly mechanical processes, and are too often the criteria upon which the inexperienced judge bases his evaluation of a motion picture.

These are purely mechanical aspects. They are not creative. They are not artistic. And since it is well known that the motion picture is an art form, it should be judged as an art form, and to be judged in this manner the techniques of the art constitute the basis upon which the motion picture should be rated.

What are these techniques?

The techniques may be said to be the creative aspects of the motion picture. There are many of them. Some are used in most every motion picture made. Some are used frequently, some occasionally, and others very rarely.

A partial list is given here in the large box on page 44. We say partial because there are many others.

It is on the use of these techniques that the motion picture should be judged!

These are the techniques that form the basis of the art, and if a film is to be judged at all, what better basis is there for judging the film than on its own forms of construction?

All other art forms are judged this way. Why should our art form be judged any differently?

Are movies different?

Now the motion picture is different than any of the other art forms. It is those differences that make the motion picture the unique medium of communication and expression that it is. If a filmer merely uses his camera to record happenings and events, he does not have a motion picture in the true art sense. Until he uses this raw product—this raw footage—to create something on the silver screen, he has not produced a motion picture in terms of a work of art.

These techniques peculiar to the art are primarily three: The establishing of many facts and conditions, the creation of impressions, and the creation of movement. Any film that succeeds in these, and results in having conveyed some thought to the audience, can be said to be in true filmic form.

A worthy judge of motion pictures, therefore, must be aware of these three basic concepts of motion pic-

ture making, and he should rate all films on how well these conditions have been met.

There are many ways to establish facts and conditions, and we have listed a few of them under I. Orientation. Other ways of establishing can come from most of the other categories listed, and some we have no doubt overlooked.

Few amateur films establish locale, character, situation, sub-plots, atmosphere, and many other conditions adequately. This is one of the primary points on which the capable judge should carefully rate a motion picture, no matter whether it is a travelog, documentary, scenario, or just plain newsreel.

Secondly, few amateur films create impressions within the minds of the audience through the film medium. It is easy to use a title to tell something, or have the narrator say it, but in its true art form the visual representations on the screen will be employed to create these impressions.

There are dozens of ways of creating impressions on film. One, for example, is the angle of the camera. In a scene showing a tall tree the narrator could say this tree is 100 feet high, but a low angle would give the *impression* that the tree is high. Which method did the filmer use?

Another example is lighting. Does the narrator describe the room as spooky, or has the proper lighting been used to give the audience the *impression* of spookiness?

These are the techniques the filmer uses to create impressions and it is these techniques upon which the film should be judged.

And the third important category is movement. If the subject or theme of the film does not get some place, a motion picture can hardly be said to exist. Movement, as much as any other factor, is important to the successful creation of a motion picture. On movement does the motion picture survive.

Motion or movement?

Practically all of the techniques we have listed contribute in some way to the movement of the story or theme. Movement should not be confused with action or motion. Action is what takes place between actors, animals or objects within the confines of one scene. Motion, sometimes called static action, is repetitive, such as a waterfall or running brook, and goes "in a circle" so to speak, getting no where. Movement is

The Techniques

I. ORIENTATION

- A. Presentation of problem, question, or theme
- B. Establishing locale
- C. Establishing character
- D. Establishing situation
- E. Establishing subjects
- F. Establishing sub-plots
- G. Establishing atmosphere
- H. Re-orientation
- I. Decomposition
- J. Recurring motif
- K. Build-up

II. SEQUENCE STRUCTURE

- A. Shot relationship
 - 1. Long shots
 - 2. Medium shots
 - 3. Close ups
- B. Reaction shots
- C. Fidelity of subject
- D. Lucidity of meaning
- E. Unnecessary scenes

III. MOVEMENT

- A. Fluidity
- B. Theme progression
- C. Plot progression
- D. Tempo of action
- E. Pacing
 - 1. Contrasts
 - 2. Rhythm

IV. TREATMENT AND APPROACH

- A. Logical for subject
- B. Suggestive or real
- C. Subjective or objective
- D. Flash backs

V. DIRECTION

- A. Of actors
- B. Of movement
 - 1. Action in scene
 - 2. Pacing in sequence
- C. Build up to climax

VI. CONTINUITY

- A. Of story
- B. Of editing
- C. Of direction

VII. COMPOSITION

- A. Action filling frame
- B. Composition of background
- C. Composition of foreground
- D. Composition of moving subjects
- E. Changing composition

VIII. SET CONSTRUCTION

- A. In keeping with theme
- B. Quality and realism
- C. Realism of miniature sets

IX. EFFECTIVE USE OF CONTRASTS

- A. Locale
- B. Action
- C. Subjects
- D. Color
- E. Tone
- F. Key (light)

X. LIGHTING

- A. Normal
- B. Fits subject
- C. High key
- D. Low key

XI. COLOR

- A. Harmony
- B. Effective use
- C. Contrasts
- D. Subordinated to subject

XII. COUNTERPOINT

- A. Between sound and picture
- B. Between subject and background
- C. Between action and theme (satire)

XIII. TITLES

- A. Lack of
- B. Need of
- C. Content
- D. Wording and grammar

XIV. EDITING

- A. Panning shots
- B. Screen direction
- C. Matching action
- D. Matching tone or color
- E. Parallel action
- F. Running gag
- G. Fades
- H. Dissolves
- I. Wipes
- J. Montages
- K. Other special effects
- L. Similes
- M. Angles
 - 1. Of camera
 - 2. Of subject
- N. Time
 - 1. Expanded
 - 2. Condensed

XV. SOUND

- A. Subordinated to picture
- B. Narration
 - 1. Informative
 - 2. Explanatory
 - 3. Supplementary
 - 4. Does not steal scene
- C. Dialog
- D. Sound effects
 - 1. Direct and realistic
 - 2. Indirect
- E. Music
 - 1. Aptness
 - 2. Unobtrusiveness
 - 3. Proper usage

XVI. OVERALL EFFECT

- A. Proper filmic form
- B. Proper filmic expression
- C. Creativeness
- D. Newness or inventiveness
- E. Temporal aspect
- F. Basic conflicts
- G. Solution to problem
- H. Fidelity to theme
- I. Effective use of sub plots
- J. Emotional response that can be normally expected
 - 1. Feelings created
 - 2. Feelings reflected

concerned with the development of the story or theme throughout a series of scenes and/or sequences. It is the movement that is the core of a film, and no judge can credit any filmer with true creative effort if his film is merely a bunch of unrelated scenes which do not bring about movement of some kind.

But is it not possible to embody many of these techniques in a film and still have nothing? Indeed it is. That is why number XVI is so very important—The Overall Effect.

Certainly, a filmer may write a wonderful script, use many of the techniques properly, strive his best to produce a masterpiece, and then find it flops on the screen—that the overall effect is just plain not there.

That is why no judge can use a point system, giving so many points for each technique, for the techniques as used might be excellent, but their cumulative effect just does not come off.

That is why the judge must keep in mind the techniques as used in the film, but has rating must depend upon *the final result of the effective use* of those techniques. There is no other way to judge the motion picture as an art form.

Point systems?

Now there are many who proclaim that a point system just has to be used in judging. With inexperienced judges and others who do not understand the true art form as it exists in motion picture making, probably some point system has to be used. But any judge who understands the difference between the mechanics and the techniques, and any judge who knows and realizes that it is the techniques that make a film, does not need a point system or score sheet.

Secondly, and much more important, is the fact that no point system for each of the techniques could ever exist because no two films are the same and therefore no two films use exactly the same number of techniques or in the same degree.

How, for example, can you use points to judge a scenario in black and white with a travelog in color? You come to No. XI, Color. You can't judge the scenario on its effective use of color because no color was used, whereas the effective use of color in the travelog may be so outstanding as to be excellent. And in the same way how can you judge the travelog on direction, set construction, or sound effects when perhaps it does not embody any of these?

From these examples it should be made clear that whereas all films are judged on these numerous techniques, each film will employ a different set of techniques, and any film can be judged *only on the specific techniques it employs*, and not marked down because of something it does not employ.

Judges must learn

A judge must become familiar with the techniques of the art, and he must be able to recognize their use by the filmer. The judge must ask himself how well the filmer has used these techniques to achieve his chosen goal in the film, and then decide how

MOVIES

successful the filmer has been in achieving what he tried to do.

It is often said that judges are biased as to the subject matter of the film—that a judge who does not like horses is sure to degrade a film on horses. Yes, a bad judge will let his prejudices influence his judgment, just as in any other walk of life, but a good judge will ask himself what the filmer has tried to do in the film, and then will determine how well and effectively the filmer has used the various filmic techniques to achieve his goal.

8 vs. 16?

The cry is also heard that 8mm and 16mm films should be judged separately. This usually comes from the 8mm filmer who loses. My reply often is this: If the 8mm filmer had been using 16mm film would his effort have been any better? Which techniques would he have changed if he used 16mm?

The trouble with all of us movie people is that we are primarily scientific rather than artistic. We think of movies as celluloid passing through a gate at a certain rate of speed, with an ocular placed at a specific distance to permit a certain quality of image to be reflected from a bed sheet on the wall.

Instead we should be more interested with what we are being told by the screen, and if that message is coming to us in the best filmic form. When we can switch over from scientific to the artistic—when we can realize and comprehend that the true motion picture is not a set of magical moving shadows on a screen but rather a means of artistic expression, a means of communicating, we will then have gotten our feet off the ground and will be able to appreciate our wonderful art form for what it really is.

And when we can appreciate this adequately, we can then be considered worthy of judging the work of our fellow men. Until then, let's forget the shallowness that clogs our contemporary thinking.



Original Recipe For A Salon Slide

By WINNIE VAN SICKLE

Measure out one heaping cupful of good composition, and two cups of impact. Mix well with a dominant subject, and let stand overnight. Then add one and one-half cups of interest, and stir together. Sift in slowly two cups of fine camera technique, including a knife of sharp focus, and a handful of perfect exposure. Add a dash of storytelling, and pour into well-greased 35mm pan. Bake in moderate oven a week or two, or until your film is finished. For a little extra touch, spread from corner to corner with a bit of special lighting before submitting to any salon. (We think the judges will really go for it in a big way!!!)

HOW TO DRESS UP YOUR MOVIES

By Fred Evans

Just what makes an outstanding amateur film? Does it mean that the film has that certain elusive something or other? I think it simply boils down to the subject matter and the manner in which it is cinematically dressed up. This can be done by various forms of film expressions such as fades, titles, dissolves, wipes, double or multiple exposure and tempo. When usable, slow motion, stop motion and reverse action can add extra sparkle. These film expressions can do to an ordinary film what ornaments do to a Christmas tree.

In the scenario type of film, the choice of these expressions can be predetermined. In vacation or travel films, where much of the shooting is catch-as-catch-can, the final exposed film still leaves itself open for the use of most of these effects.

Fades

In logical order, let's first consider fades. Fade-ins and fade-outs are the most common of special effects and among the most effective. They are used to indicate a lapse of time, change of subject or locale.

The main title fades in and out. The opening scene fades in and the closing scene fades out with "The End" title doing the same. These fades act as shock absorbers, smoothing out the rough spots in our film and give it a professional touch.

Fades are made in a variety of ways. Some cameras are equipped with a variable shutter which is geared to open or close as desired. Fades can also be made by passing a fading glass in front of the lens. Very satisfactory fades can be made by the dye process at only pennies each. The advantage of this simple method is that it can readily be determined during the editing of the final film just where a fade can be used to the best advantage. With the dye kit come instructions for making other effects such as a side-wipe.

In a scenario film, to introduce a player seated at his desk in a large office building, the script might call for a long shot of a building, followed by a close-up of the name on the office door, then to a shot of the man at his desk. Here is a situation ideal for dissolves, but most amateur movie cameras are not equipped with a variable shutter and back-wind. However, a dye side-wipe will give the effect of tying the scenes together and is better than rough jump cuts.

Titles should be brief and informative. Many amateurs stumble into two pitfalls. #1—Crowding too many words into one title reduces their size and consequent loss of definition, particularly in the 8mm. medium. If a lengthy foreword title is necessary, arrange less words per line and shoot it in a roll-up fashion such as you have seen on theatre screens. A large pop corn can makes an ideal drum

on which to mount such a title and with a minimum of rigging up, it can be slowly turned.

Another method is to split the title into two or more parts on separate cards. After time allowance for reading the first card, it can be moved across and out of the picture exposing the next card and so on. Or the first card may be flopped down, etc.

I recall seeing inserts in the form of hand written letters with so many words crowded into one frame that the intended message proved meaningless. Better that the thought was conveyed by fewer words and written on two pages and shot with the turning of the page.

These methods will make the words easy to read on the screen and will also inject action.

Pitfall #2 is photographing the title at too close a range. The slightest error in centering will cause letters to be lost off the screen. Allow a comfortable margin on all sides, thereby protecting yourself from a slightly off-center error which then would not be too noticeable nor objectionable.

With the increased use of sound, many amateurs find that a main and end title adequately cover their needs. All the more reason then why these two titles should embrace our film efforts in the most attractive way possible.

Over the years, I have seen hundreds of professional and amateur "The End" titles and yet there is only one that vividly stands out. At the conclusion of one of Stan Midgley's captivating films, "THE END" appeared. As the applause continued, we noticed the E in END, which was directly under the T, was upside down. Our ego was riding high for we had discovered a mistake that Stan had overlooked. But just then, the T began jumping up and down as if tapping the unruly E on the shoulder, whereby it quickly righted itself. This simple, unexpected trick caused a second round of applause, which proved that even the lowly END title can pack a wallop.

Tie-in shots can be very effective in pulling your travel film together and giving it smoother continuity. Tie-in shots can be made of spinning auto wheels, animated maps, etc. Variety can be added by double exposure of maps over spinning wheels or airplane propellers.

Audience Appeal

A prize winning film has audience appeal. If your vacation trip is padded with footage of Aunt Minnie and Uncle Joe, it is better that the personal scenes be mounted on a separate reel. Certainly that reel is a valuable family record and the scenes may run as long as you wish. But a film, to hold the attention of others and meet the stimulating competition of a club contest, must have general interest.

Tempo is the final touch that can give your films that necessary punch. It is admitted that certain outstanding scenic shots warrant a few seconds longer on the screen, but don't be tempted to over do it. Keep in mind as you start editing your film that here is your chance to put the breath of life into your picture.

After your first cutting job, project the film taking notes of any scenes that could be shortened. By a little snip here and there, you will be amazed how simple and effective it is to put tempo into your film.

If you will only give them a chance, your scissors will prove to be the best movie friends you ever had!





Animation!

It's Easy . . .

By Adeline Haaga

Do you remember when you could set up your projector for a room full of people who would be completely thrilled and captivated by your latest vacation films? Now, Grandma Carson, Uncle John, Cousin Suzie and your entire neighborhood are shooting their own movies. It takes a heap o' coercion to persuade these new movie addicts to sit still for the "Yellowstone" film you made five years ago!

Today, our TV-calloused viewers fold their arms and defiantly challenge us, "OK you backyard De Mille . . . Amuse us!" Suddenly you realize that even the TV commercials are more interesting than that reel of Kodachrome you so blithely exposed last month. You must devise a new way to entice the viewer! Advertising "A Cast of Thousands" for your old Arbor Day Parade picture just won't do. You'll have to come up with something better than that!

How about an animated cartoon? Don't let the dollar signs dance before your eyes; it *can* be done inexpensively. You don't need the art talent of a Disney Cartoonist, or the writing ability of a Hollywood scenarist. Much of the material needed can be gathered from your scrap-basket; cloth, construction paper, buttons, feathers are wonderfully usable items.

Our first step is the plot. Remembering that this is our first attempt at animation, we'll keep the plot simple, holding the story-line down to one lovable character.

Do you recall the almost disastrous results, when some male member of your family suddenly decided that he could cook as well as any woman? Let's incorporate some of these kitchen ventures into our film. Our "star" will be a funny little man who tries his hand at baking a cake. We'll call him "Uncle Fumbles."

During the course of our film, Uncle Fumbles will fumble the whole recipe. Here are some ideas we'll use, and perhaps you can think of additional ones. Uncle Fumbles uses lard instead of shortening; baby powder in place of baking powder; pops eggs whole into batter, and when a baby chick peeps out of the bowl, Uncle Fumbles merely stirs him into the batter!

After the general plot is mapped out, it's time to consider the objects and figures to be used. The size of the figures will depend largely on the area covered by your lens at approximately 3 to 4 feet. Very often this is given in your instruction booklet, so dust it off and look it over! If you have additional longer focus lenses, or even one of the new Zoom lenses, all the better. One set of figures can be made, and your extra lenses used for close-ups, in much the same way as your regular filming.

Once the size of the figures is determined, the actual making of them is underway. Sketch an oval on light pink, or tan material, making slight protrusions at two sides, which will be your subject's ears. Using the same color, make a small strip for the neck, and sketch a pair of hands, using the cartoonists easy-to-make four-fingered hand for your subject. Colored paper scraps may be cut into eyes, eyebrows, nose, etc. More scrap paper may be used for the hair, or for a novel effect use colored yarn. Using a medium blue, make Uncle Fumble's torso, upper arm, and lower arm, being careful to make them all in separate sections so that they are moveable. If you are extra ambitious, tiny buttons may be used down his "shirt-front." Assemble all of the pieces, plac-

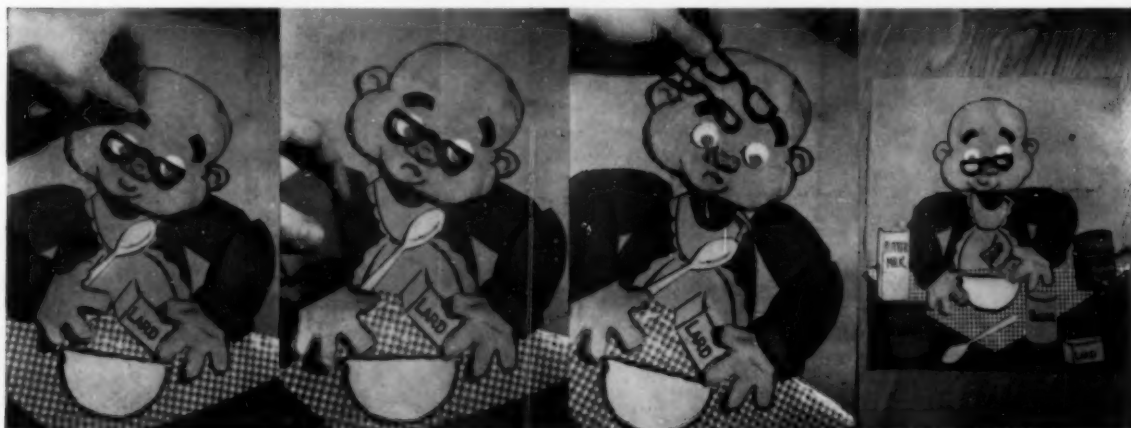
(See Animation, p. 48)

Movable eyebrows . . .

Arms . . .

Spects . . .

Parts . . .



Cinema Clinic

Conducted by George W. Cushman, APSA

Whom to Please?

The fall season is now starting. Movie club officers are getting prepared for a year of programming. Which type of member will get preference, the free-loader looking for inexpensive entertainment, or the alert, active filmer who contributes to the success of the club and helps do the work?

The free-loader is usually the guy who squawks loudest when there aren't enough funny movies to amuse him, but when there is a job to be done he is too busy, and suggests quiet Abercrombie, that willing worker and pillar of the club who accepts his appointments on committees and does his duty in a quiet yet efficient way.

Followers of this column know how I stand on the type of program at movie club meetings. I believe in giving the member what he signed up to get, and that is, pure and simple, help and assistance on movie making.

Such a program tends to knit the club together more closely, forcing the free-loaders out, thus resulting in a tightly knit organization willing to pitch in and make the club better.

This is more than a theory. I mentioned its success in the March issue earlier this year. Those facts were based on our local club here in California.

But it works elsewhere, too, and to this end let me quote E. F. Restemeier, an active member of the Toledo (Ohio) Amateur Movie Makers: "Three years ago we had an entertainment club. The members were always bickering and unwilling to do any of the work. Then I became president and began a policy of having educational programs. Now we have a movie club whose members are harmonious and enthusiastic. The disgruntled old members moved out en masse and formed their own club. Good riddance, I say. After the smoke cleared we found we had 77 active members instead of 40 dead-weights."

That is what happens when they get what they want.

The Automatic Eye

I have often heard the new movie cameras discussed—the kind that feature the automatic or coupled exposure meter that sets the lens with no help from the operator. I have been asked, are they practical? Would I want one?

That question cannot be answered by a "yes" or a "no" simply because this automatic lens setting feature would be wonderful for some shots and a hindrance on others.

Is it ideal for the beginner? I think it is. The average beginner wants perfectly exposed pictures. He is satisfied to place his subjects in the flat sunlight and shoot away, a well exposed rendition being his prime requisite. Panning into the shade, he would otherwise forget to open his lens. Even if he remembered he might not know how much the exposure should be increased. It is well suited to most of his needs.

Then why not the rest of us? Simply because we do not always want perfect exposure, or we want perfect exposure which the automatic eye cannot give? An example? Well, suppose you have a lightly dressed person in the sunlight some distance from the camera against a heavily shaded background. Would not the electric eye set the diaphragm for the average of the scene, which would be the heavily wooded area, thereby greatly over-exposing the subject?

Or perhaps you are trying for a semi-silhouette effect with some backlighting by the sun. The automatic eye would not permit you to get just the effect you wanted. And what would happen to delicate high key subjects? And, to low key settings also?

Yet there have been instances when I wished I had the automatic eye. One happened recently when I was shooting a scene for my new film "Creative Editing" which will be shown at the PSA Convention in Philadelphia next month. It was necessary for a little girl to walk across a front yard of a home. The left side of the house was shaded, and the brick wall was dark. But the right side was much lighter and definitely should have had less exposure. In this shot the coupled eye would have been a great help.

The best answer to the problem for any filmer would probably be a detachable eye which can be unhooked at the flick of a lever. The filmer can then use it on certain of his scenes when desired, or he can uncouple it and work his diaphragm manually, getting the exact exposure he wants the scene and subject to have.

• • •

Don't be a litterbug! The picture you spoil with trash could be dear to someone.

Animation

from p. 47

ing eyes, eyebrows, mouth, nose, etc. in position on the oval you have cut for the face. Notice how easily movement is achieved by changing the position of the parts, bit by bit.

When the figures are ready, it's time for the actual shooting. We'll invert our tripod, attaching our camera so that it will point downward. A board covered with a light blue flannel cloth, tightly bound so there will be no wrinkles, provides an excellent backdrop for our figures. Two photofloods, one on each side of the camera provide even lighting.

The next part concerns the actual animation and may be a little tricky. It becomes simple when you remember that one second in actual time will need 16 frames of film. If you plan to have Uncle Fumbles stir the batter for five seconds, it will be necessary to use 80 frames of film. The smaller the distance the objects are moved between frames, the smoother your action will be.

Plan each action ahead, jotting down time consumed for the action, and the number of frames you will use. Single-frame exposure will be used, moving the object just a bit between each shot. You can, in this way, make Uncle Fumbles move his head, roll his eyes, lick his lips, and move his hands and arms, all without money-consuming "Cell" arrangements.

As they say in Hollywood, "We're ready to Roll!"

Title

Fade in: UNCLE FUMBLES BAKES A CAKE

Fade out

Fade in: Uncle Fumbles sitting in his chair

Close-up: Uncle Fumbles licks lips, rubs stomach. He's hungry!

Fade out:

Fade in: Uncle Fumbles at a kitchen table, an apron around his ample middle. He is reading a cookbook. His eyes roll back and forth in reading action. (If you'd like to add a bit to the movie, you might actually film a picture of a cake, and portions of the recipe with your camera and titler, and insert these in various parts of the film).

Now go to it, using some of the ideas already given for the pot, and some of those you've cooked up yourself. The Ending? We'll leave that one up to you . . . will the oven explode? Will Uncle Fumbles turn a ghastly green after a sampe of his own cookery? But one ending we can guarantee: the applause you'll receive at the ending of this film, for more of the same! And the Happy Look on your face when once again, friends and neighbors sit up and take notice of your home movies!

Meet, greet, these new PSAers

every member get a member

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Charles E. Taylor

PHOTO CLUB - University of Buffalo Box D, Univ. of Buffalo, Buffalo 14, N. Y. 7'58 C

Alicia H. Parry

PHOTO BUILD OF CENTRAL N. Y., 1421 Bitternut St., Syracuse, N. Y. 7'58 CP

A. Mitchell Ruch

SIMPSON RECREATION ASSN. CAMERA CLUB, % Vera Troy, Rt. 2, Box 195B, Shelton, Wash. 7'58 C

M. C.

TRI-STATE CAMERA CLUB COUNCIL, % John R. Dowalo, Sec., 122 Bertha Ave., Donora, Pa. 7'58 CNP

Nelson L. Murphy

Y CAMERA CLUB, % Miss Dorothy Shaney, 922 W. North St., Piqua, Ohio 7'58 CNJP

A. L. Paschell

Joe Doakes asks why salon judges never give written criticism of his prints. He always gets four rejected. Got a pencil Joe? If a salon receives 2,400 prints and 2,100 are rejects, how long would it take one judge to write comments, allowing two minutes for each print, no time for eating or sleeping.

Answer: send your prints around in a portfolio, Joe, and you'll find why you're a "black star" exhibitor real quick.

Whom to write is often a question. If it is service you want, look on pages 55 and 56. If it is about the Journal there are three addresses: to buy advertising space, write Vince Rocca; about editorial matters, write the editorial office; about circulation, which includes change of address, failure of copies to arrive, purchase of back or extra copies, write Headquarters. Don't write the Publication Office, it just delays the handling of your problem.

Do you have a tape recorder? Have you tried criticizing your own pictures, then listening to the playback? Try it sometime.

Do you carry your Directory when you go on a trip? It is a good way to meet new friends in PSA. Try it sometime.

Filters get as dirty as lenses, keep them clean with the same care.

MEMBERSHIP APPLICATION FORM

Chairman, PSA Membership Committee,
2005 Walnut St., Philadelphia 3, Penna.

Date

Please enter my application for membership in PSA. I understand that membership, if granted, shall entitle me to the rights and privileges of participation in the general activities of the Society, to receive its official publications, and to participate in the special activities of as many "divisions" of photographic interest as I have checked below.

DIVISIONAL AFFILIATION:

Color () Photo-Journalism . () Stereo ()
Motion Picture .. () Pictorial () Techniques ()
Nature () My choice of one free divisional affiliation is: (please print)

Any dues remitted herewith are to be returned if my membership is not granted.

Name Mr.
(Please print or type) Mrs.
Miss

Street

City Zone State

SPONSOR: As a PSA Member in good standing, it is my pleasure to nominate the above for membership in the Photographic Society of America:

Sponsor:

Address:

DIVISIONAL AFFILIATION: Participation in the special activities of any one division of interest is included free in annual dues; participation in additional divisions is optional: the fee is \$1.25 each per year. Check as many as you wish.

ANNUAL DUES: Individual Memberships for residents of North America \$12; Family memberships (husband-&-wife) \$18 (inc. 2 divisions). Individual overseas memberships (no divisional affiliation included) \$6. Of the annual dues \$2.50 is for a one-year subscription to the official publications of the Society: subscriptions at \$5 per year are acceptable only from libraries, educational organizations and government agencies.

CLUBS: Dues are same as for individual Membership, \$12, including one division. We suggest that one person be permanently appointed as your Club Representative to PSA. The Journal and PSA mail can be addressed to the club in his care.

SPONSOR: One required; if you do not know a PSA Member who will sponsor you please write to the Membership Committee.

New Products



Neatly styled, fitted with a Raptor f:2.8, 58mm lens with Flash-Matic shutter, the new Revere Eye-Matic EE-127 has a completely automatic exposure setting. We have little more data than that to go on at this writing, not even the price.

Two new models of the Zeiss Contina, the II and III, are fitted with a photoelectric meter interlocked with the diaphragm for exposure control. The Contina II is fitted with a Pantar 45mm, f:2.8 and is priced at \$79; the III has a Pantar Convertible (45mm and 75mm, f:4) and is priced at \$89. The Contina I is still available. The Contaflex alpha has been reduced to \$109 and the beta to \$129, the Teleskop 1.7x to \$53 and the carrier bracket to \$5.

E. Leitz is announcing the budget-priced Leica M-2, a 35mm camera with many interesting and unique features. It accepts all M-3 lenses and accessories and is supplied without lens at \$216, with f:2.8 Elmar at \$276. It is fully synchronized, has shutter speeds from B to 1/1000th, rapid film wind and a single-window view and rangefinder with bright-line frames for the 35mm and 90mm lenses.

Argus has a new C-4 with rapid wind and rewind as an added feature. The camera has a 50mm f:2.8 Cintar lens and sells for \$84.95. Prices have been reduced on the C-44 with f:1.9 lens to \$129.95, with case and flash to \$150.70. The Argus V-100 with f:2.8 lens has been reduced to \$99.95.

The Konica IIIA is a new model with a new type viewfinder. It is a single-window



type with parallax correction like the previous model, but has continuous automatic compensation for variation in field coverage for all focusing distances from 3.5 feet to infinity. The camera is priced at \$129.95.

Some interesting new accessories have been introduced for the Mamiya C, the twin-lens camera with interchangeable

lenses. A new 180mm tele will list at \$139.50. A cut-film back with three holders lists at \$29.95 and a tripod adapter base for large flat tripods lists at \$3.95.

Anaco has two new camera kits in 127 size, both in the low priced field. The Lancer Outfit shown has an f:8 lens, simplified settings and is supplied with a BC flash



unit a roll of film and four M2 bulbs at \$19.95. The Cadet Outfit is similar, the camera having an eye-level optical finder, same accessories and priced at \$10.75. There is also a Readyflash Outfit with flash and film at \$9.95 and three new 35mm cameras, The Super Memar f:2.8, SVS shutter, full synch, coupled rangefinder, \$74.50; Memar f:2.8, similar to the Super but without rangefinder, with X shutter, \$41.50 and the Memar f:2.8 Outfit with case, flash and a 20-exposure load of Anscochrome at \$59.95.

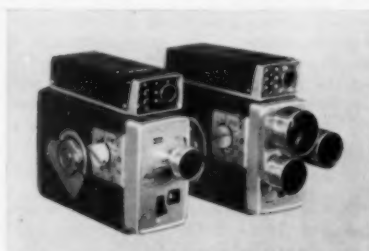
A new name is the Fuji 35-ML, product of one of Japan's largest manufacturers. Controls are concentrated on the upper right half of the camera, which has a Fujinon 45mm, f:2.8 lens and is priced at \$69.95.

The Samoca 35mm is being imported by a new distributing firm, Scopus-Brockway, Inc. The M35 has an f:3.5 lens and many excellent features and is priced at \$34.95. The L28 has in addition a built-in exposure meter and is priced at \$49.95.

The Asahi Pentax K is an automatic-single-lens reflex, which will sell for \$249.50 with an f:1.8 lens. It features automatic diaphragm in the lens and an instant return mirror. A series of lenses from 35mm to 1000mm makes it adaptable to many uses.

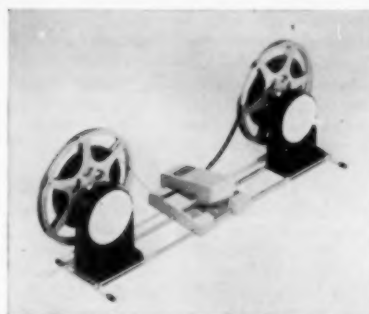
Movies

The Brownie Scopesight 8mm movie camera with f:1.9 lens provides built-in exposure control while shooting. The exposure indicator is enclosed in the viewfinder and as the coupled exposure dial is turned the interlocked meter indicates correct exposure while the scenes is being



filmed. The camera is improved over the Brownie 8, and is available in single lens model at \$79.50, turret model with three lenses at \$99.50.

Bolex has added three new models to the "H" line, the H-16M, H-16T and H-8T. Each has the Bolex zoom finder, the M is a single lens camera, the T has a turret. Prices vary with lens selected. Another camera of great interest is the 8mm B-8L, which has a photoelectric cell placed behind the lens so that it measures the light coming through any lens while it is in focusing position. The light acceptance angle is thus restricted to the acceptance angle of the lens. When the camera is started the cell moves away from the lens and does not interfere with picture making. The camera has a two-lens turret. With a Lytar 3", f:1.8 the price is \$169.50.



Filmers no longer have a good excuse for not editing their films! Kodak has introduced a low-cost editing outfit consisting of rewinds, base and Prestape Splicer priced at \$13.90. The rewind outfit and splicer can be purchased separately at \$6.95 list each. Both 8mm and 16mm film can be rewound and spliced with the outfit and a package of each size of the Prestapes is included.

Kalart now has a motorized 16mm movie viewer to facilitate the job of editing. The screen is 3 1/4 x 4 1/4 and film can be viewed at sound speed, frame by frame or manually. A 75-watt lamp is used.

Victor Animatograph is trying to locate the ten oldest Victor 16mm sof projectors which are still in use. They offer to exchange them for the Victor Assembly 10 model at no cost. The occasion is the 25th anniversary of the making of Victor's first sof projector. If you have an early Victor in operating condition, send a description and serial number to them at Plainville, Conn. You may get a new projector. Offer expires Dec. 31.

National Telefilm Associates, 10 Columbus Circle, New York, have 100 cartoons and shorts including Little Lulu, Betty Boop, Puppets, Grantland Rice Sport-lights, etc. They also announce nine feature films for rentals. Catalog free if you mention the Journal.

Ednalite Optical Co., has an 8mm zoom outfit consisting of lens and Keystone camera with coupled zoom finder which will sell for \$299.50.

Did you know that copies of U. S. Govt. films of many kinds may be purchased outright? The authorized contractor is United World Films, 1445 Park Ave., New York

29. The sale price is set by the Government and a ten-minute sound film may be bought for less than \$20. The catalog lists many films on agriculture, home economics and related subjects. Catalog is free.

Film, etc.

A new **Plus-X** Pan film in 35mm size is being announced by **Kodak**. It has been undergoing field tests and has received excellent reports on sharpness and fineness of grain. Rated at ASA 80D and ASA 64T it can be exposed at twice these indexes for best results in many instances. The recommended developer is D-76 (1:1) for 6-8 minutes at 68° F.

Incidentally, there will be some additional information on Kodak's b&w film instruction sheets soon. The EI determined by ASA methods will still be published but with the explanation that those who know how can drop the safety factor and use double the rating. The reasons are simply explained.

AnSCO has five new wallet guides which you can get on request by enclosing a stamped and addressed return envelope. There is one each for Super Hypan, AnSCOchrome, All-Weather Pan, Super AnSCOchrome, 16mm AnSCOchrome and Super AnSCOchrome. Send your request to the Customer Service Dept., AnSCO, Binghamton, N. Y. If you are interested in color by fluorescent light, they also have a sheet listing suggested filter combinations to compensate for various tube colors. Ask for a copy.

Slides

Argus has two new projectors, a 500-watt Electromatic at \$99.95 and a 500-watt Automatic at \$69.95. The Electromatic can be set for any cycle from 3 to 30 seconds per slide and will run a full 36-slide magazine without attention.

Bausch & Lomb has a new 500-watt automatic also. It is the Balomatic 305 and it lists for \$99.50 with a 40-slide tray. Remote control may be added.

A new Universal Changer has been added by **Kodak** which accepts slides in cardboard, glass or metal. It can be used in the Kodak 300 and 500 Projectors and the Kodaslide Model 2. The Changer lists at \$11.95 with one tray, extra trays \$5.50 for a carton of six. The adapter for the Signet Projector is 50 cents.

Argus has added another slide previewer, the Model II which will take 35mm, Bantam and Superslides. The price is still \$8.95.

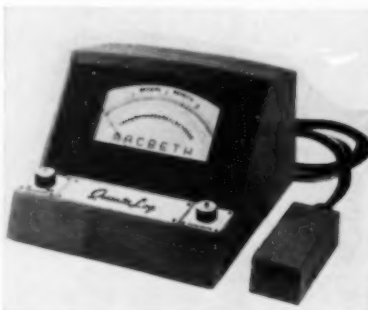
Darkroom

If you haven't tried **Kodak Polycontrast** enlarging paper and would like to try it, your dealer may have the special introductory package which consists of 25 8x10 sheets of G, D.W. paper, a No. 1 and a No. 3 contrast control filter and complete instructions. The paper can be used without filter, equivalent to No. 2 and the contrast range can be demonstrated with the two filters supplied.

Late this year **Kodak** will have a new **Ektacolor Print Film** for making enlarged transparencies from Ektacolor or Kodacolor negs. It will be available in standard sheet sizes and in rolls up to 40 inches

wide. C-22 processing chemicals can be used.

Darkroom workers who do a lot of color printing, color separations and similar work involving balanced filtration and exposure problems find a densitometer a most useful instrument. The **MacBeth Quantalog** provides a basic unit which can be adapted to either transmission or reflection readings with suitable accessories, and provides a



direct reading of 0-4.0 density units with an accuracy of .02 units. The basic unit will sell for under \$400 and the reflection or transmission heads for about \$200.

Beseler has an autofocus enlarger which takes negatives up to 4x5, provides magnifications from 1.5 to 17x, and accommodates tracking cams for 50mm, 90mm and 135mm lenses. Many of the features of earlier Beseler enlargers are retained and there is a filter wheel which provides for five filters, a safelight and a blank for white light exposure. List price is \$495.

Beseler also has a new drum dryer suitable for small studio use. It takes prints up to 16 inches wide and has a capacity of about 60 8x10 glossies per hour. The drum is motor driven, heating is by electricity. Price is \$345.

Simmon Bros. have an extra long girder for the Omega D-2, providing 12 inches more elevation. With 50mm lenses, the magnification ratio is increased from 17.7 to 23.5x. The use of the E-5 baseboard and an 18-inch flexible focusing shaft is recommended. The girder set is \$35, the baseboard is \$16 and the flexible shaft is \$15.50.

If you need cleaner darkroom water, try **Pako's** Cuno Filter with replaceable cellulose filter unit. It will pass 10 gallons of water per minute, with 100% filtration of particles down to 5 microns claimed. Bulletin 81-04 from Pako Corp., Minneapolis, Minn., is free.

A spray washer for prints up to 11x14 with a capacity of 25 8x10 prints at a time is offered by **Leedal, Inc.**, 2929 S. Halsted, Chicago.

This **Mylar** stuff gets into everything! Now you can get it with a sticky back to protect prints, cards, signs, etc. No equipment is needed to laminate, although I found a razor blade handy to start peeling the paper backing. Chicago desk pad Co. makes the stuff, packed 2 sheets about 9x11 for 59 cents. Your stationer may have it, the name is **Cleer-Adheer**.

Lenses and Lights

Here's a quick roundup on some lenses and stuff. If you'd like a really fast lens, here's the **Super Farron** 76mm f:0.87 suit-

able for 16mm or 35mm use and the list price has been reduced from \$4,000 to \$1,500. **Farrand Optical Co.**, New York 70. **Karl Heitz** is offering the **Kinoptik** 5.7mm, f:1.8 wide angle (113°) lens for \$495.

H. A. Bohm is offering a new tele lens, the **Voigtlander Super Dynaron**, 150mm for the Prominent camera. List price is \$105. At the same time there are **Proximeters I and II** for the new **Vito BR** and **Vitomatic** cameras. Either is \$26.50. The **Steinheil Auto-Quinaron** is a wide angle lens for the **Exakta**. It is a 35mm, f:2.8 lens with automatic diaphragm and lists at \$149.50.

Packed in a one-drop squeeze bottle, the new **Edwal** lens cleaner can be used with the older soft lens coating or with uncoated or new lenses. Used properly it will keep down the scratches caused by dry cleaning of lenses. A bottle is 89 cents.

Arkay has a barlight with a bounce! The end sockets may be rotated to kick



light off the ceiling or floor. It uses miniature 375-watt reflector floods. Priced at \$19.95 in permanent case.

Amplex has a folding flashgun for the glass-base bulbs which sell a nickel cheaper than metal based bulbs. The flash sells for \$3.95.

Prices increased Sept. 1 on two of General Electric's photoflood lamps, the **BEP** 300-watt R-30 went from \$1.10 to \$1.35; the **EBR** 375-watt R-30 from \$1.50 to \$1.75.



Cartoon by Wilfond Woo

"That professional insists on simplicity."

Exhibitions & Competitions

Monochrome

Note: M—monochrome prints, C—color prints, T—color transparencies, SS—stereo slides, L—monochrome slides, A—architectural prints, S—scientific or nature prints. Entry fee is \$1.00 in each class unless otherwise specified.

These salons initially approved for monochrome portion only by Pictorial Division. See other listings on this page for approval of other sections.

[For listings and approval send data to Alfred W. Hecht, Hotel St. George, Clark and Henry Streets, Brooklyn 1, N. Y.]

Hong Kong (M,T) M Closes Oct. 1, T Nov. 3. Exhibited Dec. 1-6. Data: Ho Chung-Hei, 217A Prince's Bldg., Hong Kong, China.

Chicago (M) Closes Oct. 4. Fee \$1.50 and return postage. Exhibited Oct. 26 to Nov. 23 at Museum of Science and Industry. Data: Mrs. Mary A. Root, 3314 Central St., Evanston, Ill.

Mexico (M,T,SS) M closes Oct. 4, T Oct. 18. M fee \$2.00. Exhibited Nov. 14-28. Data: Club Fotográfico de Mexico, San Juan de Letran 80 1 er Piso, Mexico 1, D. F., Mexico.

Richmond (M,T) Closes Oct. 4. M Fee \$2.00. Exhibited Oct. 20 to Nov. 1 at Thalmihers. Data: L. E. Walton, Jr., 505 E. Main St., Richmond 19, Va.

Biella (M,T) Closes Oct. 6. Exhibited Nov. 9-26. Data: Cine club Biella Sezone Fotografica, Via Vescovaldo 3, Biella (Vercelli), Italy.

Arizona (M,T) Closes Oct. 8. M fee \$1.50. Exhibited Oct. 31 to Nov. 11 at fair. Data: Dept. "S" Photography, Arizona State Fair, Phoenix, Arizona.

Turin (M) Closes Oct. 8. Exhibited Nov. 10 to Dec. 10. Data: Societa Fotografica Subalpina, Via Bogino 25, Turin, Italy.

Bordeaux (M,C,T) Closes Oct. 10. Exhibited Nov. and Dec. Data: Andre Leonard, 17 rue de la Ville-de-Mirmont, Bordeaux, France.

Rio de Janeiro (Grupo de Art) (M) Closes Oct. 11. Exhibited Dec. 6-20. Data: Grupo de Arte Fotografica, Associacao Atletica Banco do Brasil, Ave. Presidente Vargas 328-22 Andar, Rio de Janeiro, Brazil.

Kings Lynn (M.A.S.C.T.L.S. Slides) Closes Oct. 11. Exhibited Nov. 8-22 at Museum. Data: A. H. Sleigh, King Edward VII School, Kings Lynn, Norfolk, England.

Orlando (M) Closes Oct. 20. Fee \$2.00. Exhibited Nov. 8-15. Data: Wilber F. Wright, 1400 Edgewater Drive, Orlando, Fla.

Lincoln (M,S,T,L.S. Slides) Closes Nov. 1. Exhibited Nov. 29-Dec. 28 at Usher Art Gallery. Data: Leslie H. Hare, 453 High St., Lincoln, England.

Uruguay (M,T,SS) Closes Nov. 1. Exhibited Dec. 1-13. Data: Eduardo Delfey, Arch Ave., Brazil 2359, Montevideo, Uruguay.

Chile (M,T) M closes Nov. 7; T Nov. 10. Exhibited Dec. 1-20. Data: Foto Cine Club de Chile, Calle Huerfanos 1223, Oficina 14, Santiago, Chile.

Lisbon (Grupo Cultural) (M,T) Closes Nov. 11. Exhibited Dec. 27 to Jan. 1. Data: Grupo Cultural E. Desportivo da Companhia Nacional de Navegacao, Centro de Alegria No Trabalho 60, Lisbon, Portugal.

Cuba (M,T) Closes Nov. 12. M fee \$2.00. Exhibited Dec. 1-31 at club. Data: Club Fotografico de Cuba, O'Reilly 366, altos, por Compostela, Havana, Cuba.

Des Moines (M) Closes Nov. 23. Fee \$2.00. Exhibited at YMCA Dec. 21 to Jan. 4. Data: John Kern, YMCA, Des Moines, Iowa.

Calcutta (M, T) Closes Dec. 15. Exhibited Feb. 3-15. Data: South Calcutta Camera Club, 85 Rash Behari Ave., Calcutta 26, India.

Lucknow (M,T) Closes Dec. 15. Exhibited Jan.-Feb. Data: United Provinces Amateur Photographic Assn., 10 Cantonment Rd., Lucknow, India.

Notices

To be listed on this page, notices of exhibitions must be sent to the individuals noted under each heading. Notices of PSA Competitions and of Contests should be sent direct to the Journal, 28 Leonard, Stamford, Conn.

Oshkosh (M,T) Closes Dec. 29. Exhibited Jan. 10-31. Data: Carl A. Sweet, 1230 Grignon St., Green Bay, Wis.

Munich (M,T) M closes Dec. 31, T Nov. 30. Exhibited in January. Data: Arbeitskreis Munchener Fotoamateure, Steinstrasse 17, Munich 8, Germany.

Singapore (M,S) Closes Jan. 2. Exhibited Mar. 6-15. Data: F. L. Chan, 96 Market St., Singapore 1, Malaya.

Aracaju (M) Closes Jan. 2. Exhibited Jan. 16-25. Data: Sociedade Sergipana de Fotografia, Caixa Postal 20, Aracaju, Sergipe, Brazil.

Birmingham (M,S,C,T,S. Slides) Closes Jan. 10. Exhibited Feb. 7-21. Data: E. H. Cochrane, 142 Swanshurst Lane, Moseley, Birmingham 14, England.

Ilford (M,C,S,T,L) Closes Jan. 28. Exhibited in March. Data: Leslie R. Godbalt, 165 Lansdowne Rd., Seven Kings, Ilford, Essex, England.

Newark (M,C) Closes Feb. 7. Exhibited Feb. 26 to Mar. 12 at Public Library. Data: Mrs. Doris Jacobus, 121 N. Walnut St., East Orange, N. J.

London and Cripple Gate (M,L,T) Closes Feb. 7. Exhibited Mar. 16-21 at Cripple Gate Institute. Data: Exhibition Secy., City of London and Cripple Gate Photographic Society, 100 Highgate West Hill, London N. 6, England.

San Jose (M,T) Closes Feb. 11. M fee \$2.00. Exhibited Mar. 1-30 at Art Gallery. Data: Ruth Penberthy, 19490 Glen Una Drive, Saratoga, Calif.

Melbourne (M) Closes Feb. 12. Exhibited Mar. 16-25. Data: Melbourne Camera Club, P. O. Box 930 G. Melbourne, Australia.

Mantes-la-Jolie (M,C) Closes Mar. 1. Exhibited in April and May. Data: H. Lefebvre, 6 Avenue Jean Jaures, Mantes-la-Jolie (S. et O.) France.

Brisbane (M,S,T,S. slides) Exhibited during May. Data: D. McDermott, 54 Shetland St., Brisbane, Queensland, Australia.

Other Salons

Bratislava-Prague (M) Closes Oct. 1. Exhibited Nov. 15 to Dec. 15 in Bratislava, then in Prague during January. Data: Secretary General for Photo Exhibitions, c/o DVS, Postovni Schranka 850, Prague 3, Czechoslovakia.

Belo Horizonte (M) Closes Oct. 20. Exhibited in Dec. Data: Foto Clube de Minas Gerais, Rua Guarani 195, Belo Horizonte, M.G., Brazil.

Japan (M,T) Closes Oct. 31. No fee. Exhibited at Tokyo in Feb., then in 5 other cities. Data: Photographic Salon of Japan, the Asahi Shimbun Bldg., Yarakuchō, Tokyo, Japan.

Ljubljana (M,C,T,SS) Closes Nov. 30. Exhibited Apr. 25-May 31 at Modern Gallery. Data: Foto in Kinomaterska Zveza Slovenija, Lepi pot 6, Ljubljana, Jugoslavia.

Neuchatel (Children) Closes Dec. 31. No fee. Exhibited beginning Mar. 22. Data: Musee d'Ethnographie, Neuchatel, Switzerland.

Color

[For listing and approval send data to Adolph Kohnert, West Main St., Amenia, N. Y.] Entry fee \$1, unless otherwise specified.

Arizona, Oct. 31-Nov. 11, deadline Oct. 8. Forms: Geo. N. Goodman, Exec. Sec. Dept. "S" Photography, Arizona State Fair, Phoenix, Ariz.

Evansville, Oct. 26-Nov. 6, deadline Oct. 13. Forms: Don E. Miller, 1621 Wedeking Ave., Evansville 11, Ind.

Turin, Nov. 8-15, deadline Oct. 15. Forms: Franco Manassero, Societa Fotografica Subalpina, Via Bogino 25, Turin, Italy.

Worcestershire, Nov. 8-22, deadline Oct. 17. Forms: Mr. E. Finch, 16 Westminster Ave., Ronswood, Worcester, England.

Mexico, Nov. 14-28, deadline Oct. 18. Forms: Club Fotografico De Mexico, A. C. San Juan de Letran 80, 1er, Piso, Mexico 1, D. F. 2 1/4 x 2 1/4 slides accepted.

Westchester, Nov. 15-Dec. 1, deadline Oct. 27. Forms: Howard Kapner, 79 Beaumont Circle, Yonkers, N. Y.

Salt Lake, Nov. 21-Dec. 5, deadline Nov. 1. Forms: C. E. Barrett, M.D. P. O. Box 246, Salt Lake City 10, Utah.

Uruguay, Dec. 1-13, deadline Nov. 1. Forms: Mr. Julio Fitipaldo, Foto Club Uruguayo, Ave. 18 de Julio 920, Montevideo, Uruguay. S. A. 2 1/4 x 2 1/4 slides accepted, also Color Prints.

Hong Kong, Dec. 1-12, deadline Nov. 3. Forms: Mr. Ho Chung-Hei, FRPS, The Photographic Society of Hong Kong, 217A Prince's Building, Hong Kong, China. 2 1/4 x 2 1/4 slides accepted, also Color Prints.

Mississippi Valley, Nov. 17-22, deadline Nov. 4. Forms: Miss June Shaffer, 5466 Clemens, St. Louis 12, Mo.

Santiago, Dec. 1-20, deadline Nov. 10. Forms: Luis Lopez Williams, Foto Cine Club De Chile, Calle Huerfanos 1223-Of.14, Santiago, Chile.

Cuba, Dec. 4-18, deadline Nov. 12. Forms: Dr. Felip Atoy, Club Fotografico de Cuba, O'Reilly 366, altos, por Compostela, Havana, Cuba. 2 1/4 x 2 1/4 and 3 1/4 x 4 slides accepted.

Oshkosh, Jan. 10-31, deadline Dec. 29. Forms: M. Jack Worthen, 1232 E. Marquette St., Appleton, Wisc.

Birmingham, Feb. 7-21, deadline Jan. 10. Forms: E. H. Cochrane, 142 Swanshurst Lane, Moseley, Birmingham 14, England.

P.P.A., Feb. 4-13, deadline Jan. 14. Forms: Edward C. Wilson, APSA, 759 E. 10th St., Brooklyn 30, N. Y.

Valparaiso, Feb. 23-March 14, deadline Jan. 31. Forms: Club Fotografico de Valparaiso, Condell 1349, Casilla 1907, Valparaiso, Chile. Color Prints accepted.

Melbourne, Mar. 16-25, deadline Feb. 2. Forms: W. Johnson, P. O. Box 930G Melbourne, Australia.

Toronto, March 2-3, deadline Feb. 2. Forms: Mr. J. R. Gray, 118 Hilsdale Ave., West Toronto 7, Canada.

Newark, Feb. 26-March 6, deadline Feb. 7. Forms: Mrs. Doris Jacobus, 121 N. Walnut St., East Orange, N. J.

Light and Shadow, Mar. 1-22, deadline Feb. 11. Forms: Ruth Penberthy, 19490 Glen Una Drive, Saratoga, Calif. 2 1/4 x 2 1/4 slides and Color Prints accepted.

Charter Oak, March 17-18, deadline Feb. 23. Forms: Latham B. Howard, 71 Rumford St., West Hartford 7, Conn.

New Zealand, May 12-20, deadline Apr. 20. Forms: N. Matheson Beaumont, ARPS, P.O. Box 2035, Dunedin South, New Zealand.

Nature

[Slides only unless otherwise indicated]

[For listing and approval send data to H. J. Johnson, FPSA, 2134 W. Concord Pl., Chicago 47, Ill.]

Worcestershire, Nov. 8-22, deadline Oct. 17. Forms: E. Finch, 16 Westminster Ave., Ronswood, Worcester, England.

Mississippi Valley, Nov. 17-22, deadline Nov. 4. Forms: Jane Shaffer, 5466 Clemens, St. Louis 12, Mo.

Kings Lynn, Nov. 8-22, deadline Oct. 11. Prints only. Forms: A. H. Sleigh, King Edward School, Kings Lynn, Norfolk, England.

Audubon, deadline Oct. 20. Prints and slides. Forms: Wilfred Kimber, 3 Wayne Rd., Monson, Mass.

Westchester, Nov. 15-Dec. 1, deadline Oct. 27. Slides. Forms: Howard Kapner, 79 Beaumont Circle, Yonkers, N. Y.

Kentucky, Nov. 8-23, deadline Oct. 29. Prints and slides. Forms: Charles Gunn, 3500 Grandview Ave., Louisville 7, Ky.

Birmingham, Feb. 7-21, deadline Jan. 10. Prints and slides. Forms: E. H. Cochrane, 142 Swanshurst Lane, Moseley, Birmingham, England.

Chicago, Feb. 7-27, deadline Jan. 17. Prints and slides. Forms: Louise Broman, A-1 Photo, 166 W. Washington, Chicago 2, Ill.

Stereo

[For listing send data to Lewis F. Miller, APSA, 8216 Morgan St., Chicago 20, Ill.]

Mexico, Closing October 18. 4 Slides \$1. Forms: Club Fotografico de Mexico, A.C. San Juan de Letran no. 80, 1er. piso. Mexico 1, D. F.

Uruguay, Closes November 10. 4 Slides \$1. Forms: Julio Fitipaldo, Foto Club Uruguayo, Ave. 18 de Julio 920, Montevideo, Uruguay.

Lighthouse, Closes November 14. 4 Slides \$1. Forms: Ray B. Doherty, 157 Avon Rd., Elmhurst, Illinois.

PSA Competitions

International Club Print Competition—Three classes, cmbs may join at any time. Write for data to Ralph M. Carpenter, 99 Orange St., Stamford, Conn.

TD Traveling Exhibits—Examples of uses of photography in all branches of the sciences. No closing date, shows are put on road as assembled, also used in Taps. See p. 17, June Journal for details but send to Art Hansen, Box 82, Parlin, N. J.

Exhibitions & Competitions

Nature Print Contest, Individuals—Closing date Feb. 15, '59. Four prints 5x7 to 16x20 mounted or unmounted, to John P. Montgomery, Jr., APSA, 3700 Ibis Drive, Orlando, Florida.

Nature Slide Contest, Individuals—New, 3 classes, AA, A and B, 2x2 or 2 1/4x2 1/4 slides. Data: Dr. B. J. Kaston, APSA, 410 Blake Rd., New Britain, Conn. Next contest closes Nov. 15, send slides to Morton Strauss, 2619 Edgerton Rd., University Heights, 18, Ohio.

Color Slide Contest, Individuals—Five in series, next closing Nov. 15. Data: R. H. Kleinschmidt, 41 Parkside Crescent, Rochester 17, N. Y. No entry fee for CD members, see data sheet for others.

CD Portrait Contest—Contest #3 closes Nov. 1, 2x2 or 2 1/4x2 1/4, sponsored by New York CSC. Full details and entry form August CD Bulletin. Data: Reginald Davies, 2214 Avenue S, Brooklyn 29, N. Y.

Contests

Minox Photo Contest—Closes Jan. 31, 1959. For pix made with Minox cameras. Two classes, business and pleasure. Top prize Minox Automatic, others Minox equipment. Data: Minox Processing Labs, Forest Hills, N. Y.

Clubs

from page 16

whom was particularly adept at, and informed upon, some phase of photography. All met together at Harry's home and were briefed on the program set-up. The equipment and materials needed for the program were listed and gathered together.

But that's not all. Mimeographed sheets were prepared containing full information about materials needed by anyone who wished to attempt the processes demonstrated. The sheets contained a resume of the process itself and complete lists of materials, their prices, and where they could be obtained. No need for the onlookers to make hasty and incomplete notes. All they had to do was watch, learn, and then pick up

one of the mimeographed sheets as a reminder.

After much preparation, the show went on. On February 28th, the Erie Color Slide Club presented to its members and friends a program of entertainment and instruction which consisted of nine tables, set up in various locations in the clubroom. These tables, manned by one or two capable people who demonstrated, answered questions and passed out the informative mimeographed sheets as the crowd moved from table to table. The subjects of the tables were: Slide Mounting, presided over by Richard Valentine and Charles Henneise; Slide Retouching, shown by Dorothy Gebhardt; Dye Transfer, demonstrated by Walter Neithamer; Close-Ups with Your Camera, Harry Gebhardt; Making Slide Duplicates, shown by Frank Gebhardt; Landscapes and Gardens, by Niela Seib; Contrived Shots, presided over by Marian Gebhardt; How to Mail Slides to Salons, shown by Mahlon Hirsch; and Camera Clinic (at which table you might find out what's wrong with your camera) by Elmer Donor.

Does that sound interesting as a program? From where we sit, it seems that everyone would have a ball—those behind the tables are sure to enjoy showing their techniques, and those who attend the show are certain to learn while being entertained by the good people who have volunteered their time and skills in the interest of better picture making.

To put on such a show, your club needs only the services of a few of its top members. Lacking skilled people, perhaps the smaller clubs can persuade local professionals to volunteer their help.

For a full account (with photos) of how another club, the Stamford (Conn.) CC ran its version of the Country Fair, see your April, 1957 issue of PSA Journal. With a modicum of work and "a little bit o' luck" any club can make a success of this program.

This is a little late for the Philly Convention, but it applies equally to all PSA Conventions, national and regional. Every once in awhile one of our member clubs gets the idea that a PSA convention is like a political gathering and they go through the routine of electing a "delegate" to represent the club and everyone else plans on staying home.

As has been said many times, there is a business session at the National, about one hour out of four days! Formal voting and roll calls are seldom heard. All the rest of the time every one there is free to enjoy the liberty of making friends, the equality of PSA membership, the fraternity of mingling with others of the same interests. Our conventions are not restricted to members, in fact, it is our best way of getting new members because at one you see PSA really working, and join.—db.



Cartoon by Wilfond Woo
The Serious Amateur

★ ★ ★ ★ ★ ★ ★ ★

STEREO DIVISION

Star Ratings

Frederic Adams	L. B. Dunnigan
Helen Brethauer	Henry H. Erskine
Dr. Frank E. Rice, FPSA	
★ ★	
Earle W. Brown, FPSA	David K. Morison
Paul S. Darnell	Harold V. Schwartz
Vera Haven	Oliver J. Williams
Lee Nelson Hon	Dorothy A. Young
★	
G. W. Becker	Dorothy B. Harder
Lawrence A. Dormal	Bernard Heineman
Helen W. Erskine	Pearl Johnson
F. H. Gillingham	Nevah Simmons
J. Fred Stephens	

PSA Services Directory

(Corrected to September 15, 1958)

PSA Publications

(All inquiries about circulation should be addressed to Headquarters, 2005 Walnut St., Phila. 3, Pa.)

Editors:

PSA Journal—Don Bennett, FPSA, 28 Leonard St., Stamford, Conn.

Color Division Bulletin—Mrs. Vella Finne, APSA, 1827 E. 4th St., Long Beach, Calif.

Motion Picture News Bulletin—George Merz, 1443 Harrison St., Hollywood, Fla.

Nature Shots—Alfred Renfro, FPSA, 2018 Santa Barbara St., Santa Barbara, Calif.

P-J Bulletin—Dick Harris, Box 118, Missoula, Mont.

Pictorial Division Bulletin—Sewell Peaslee Wright, FPSA, P. O. Box 333, Springfield, Ill.

Stereogram—Don Forrer, 31-60 33rd St., Long Island City 6, N. Y.

PS&T—Ira B. Current, FPSA, 26 Woodland Ave., Binghamton, N. Y.

Camera Club Bulletin—Russell Kriete, APSA, 3946 N. Lowell Ave., Chicago 41, Ill.

Services to Exhibitions

(Recognition, listing and approval of exhibitions is handled for PSA by the several Divisions. Who's Who listings are published annually. Notices of coming exhibitions should be sent to persons listed on the Exhibitions and Competitions page.)

Aids and Standards

Color—Adolph Kohnert, W. Main St., Amenia, N. Y.

Nature—H. J. Johnson, FPSA, 2134 W. Concord Pl., Chicago 47, Ill.

Pictorial—Alfred W. Hecht, Hotel St. George, Clark & Henry Sts., Brooklyn 1, N. Y.

Stereo—Frank Porter, 43-14 60th St., Woodside 77, N. Y.

Master Mailing List

Color—Miss Lillian Draycott, 447-A Washington Ave., Brooklyn 38, N. Y.

Nature—Mrs. E. H. Roper, 3523 Oakway Drive, Toledo 14, O.

Pictorial—North American Salons, Ken Willey, 701 Fifth St., Lyndhurst, N. J. **Overseas Salons**, Mrs. Rhyna Goldsmith, 21-20 78th St., Jackson Heights, L. I., N. Y.

Stereo—Dorothy Otis, 1280 Chilli Ave., Rochester 11, N. Y.

Who's Who

Color—Mrs. Pearl Johnson, 661 Merton Rd., Detroit 3, Mich.

Color Prints—Harry Baltaxe, 91 Payson Ave., New York 34, N. Y.

Nature—Mrs. Louise K. Broman, FPSA, 166 W. Washington St., Chicago 2, Ill.

Stereo—Mrs. Ruth Bauer, 3750 West St., Mariemont, Cincinnati 27, Ohio.

Pictorial—N. American, Ken Willey, 701 Fifth St., Lyndhurst, N. J. **Overseas**, Mrs. Rhyna Goldsmith, 21-20 78th St., Jackson Heights, L. I., N. Y.

PSA Services Directory

(Continued from preceding page)

INDIVIDUALS

PSA Services

Chapters—John Sherman, APSA, Box 3623, Loring Sta., Minneapolis 3, Minn.
Travel—Tom Firth, FPSA, Trappe, Md.
Travel Aides—John P. Montgomery, Jr., APSA, P. O. Box 7013, Orlando, Fla.

Division Services

Color Division

CD Membership Slide—Rocky Nelson, 1516 Alameda Ave., Burbank, Calif.
Exhibition Slide Sets and Travel Slide Sets—East: Charles Jackson, 406 E. York Ave., Flint 5, Mich.; Central: Wm. A. Bacon, APSA, P. O. Box 15, Jackson, Miss.; West: Mrs. Marian Roberts, 5079 Aldama, Los Angeles 42, Calif.
Hospital Project—Send slides to Chas. H. Green, APSA, 19261 Linda Vista Ave., Los Gatos, Calif.
Star Ratings—Mrs. Eugenia D. Norgaard, 206 S. Lake St., Los Angeles 4, Calif.
Star Ratings (Color Prints)—Harry Baltaxe, 91 Payson Ave., New York 34, N. Y.
Slide Circuits—R. B. Horner, APSA, 2921 Cassia, Boise, Idaho.
International Slide Circuits—John Moddejonge, APSA, 7414 Manhattan Ave., Cleveland 29, Ohio.
Slide Study Groups—Dr. C. W. Biedel, APSA, 3309 Halvorsen St., Bremerton, Wash.
Instruction Slide Sets—Albert Widder, APSA, 77-14 113th St., Forest Hills 75, N. Y.
Color Print Competition—Miss Virginia Goldberg, APSA, 635 Jefferson Ave., Reading, Ohio.
Color Print Circuits—L. G. Young, 40 Madison Ave., Summit, N. J.
Color Print Set—Mrs. Eileen Widder, APSA, 77-14 113th St., Forest Hills 75, N. Y.
Hand Colored Print Circuits—Mrs. Evelyn Curtis, 5320 Broadway, Oakland 18, Calif.
International Slide Competition—Robert H. Kleinschmidt, 41 Parkside Crescent, Rochester 17, N. Y.
Permanent Slide Collection—George F. Johnson, FPSA, Forestry Bldg., State College, Pa.

CLUBS

PSA Services

For Clubs

Camera Clubs—Fred W. Fix Jr., FPSA, 5956 Sheridan Rd., Chicago 40, Ill.
Club Bulletin Advisory Service—Henry W. Barker, FPSA, 392 Hope St., Glenbrook, Conn.
National Lectures—George Munz, FPSA, 37 Homestead Pl., Bergenfield, N. J.
Recorded Lectures—Fred H. Kuehl, 2001 46th St., Rock Island, Ill.
Tops—R. B. Horner, APSA, 2921 Cassia, Boise, Idaho.
International Exchange Exhibits—East: Fred Reuter, 38 Sycamore Dr., New Middletown, O. Central: Wilson H. Shorey, APSA, 809 Putnam Bldg., Davenport, Iowa. West: Mrs. LaVert B. Hendricks, 2264—5th Ave., San Diego 1, Cal.

Division Services

Color Division

Veterans Hospital Slide-Getter Sets—Miss Jean Edgumbe, 40 Frankland Road, Rochester 17, N. Y.
Exhibition Slide Sets—East: Frederic B. Shaw, APSA, 2410 Treatman Ave., Bronx 61, N. Y. Mid-West: Paul S. Gilleland, 7502 Nottingham Ave., St. Louis 19, Mo. West: Mrs. Claire Webster, 2 Hillcrest Court, Berkeley 5, Calif. (Incl. Canada, Alaska & Hawaii.)

Services For You

Library—Hoyt L. Roush, APSA, Johnston Bldg., Charlotte 2, N. C.
Travel Slide and Story Competition—Tracy Wetherby, 116 Avenue L, Pittsburgh, Penna.
Portrait Competition—John Sherman, APSA, Box 3623—Loring Station, Minneapolis 3, Minn.
Emde Slide Sequence—Maurice Lank, APSA, 10829 Westminster, Los Angeles 34, Calif.

Motion Picture Division

Annual Film Competition—Charles J. Ross, APSA, 3350 Wilshire Blvd., Los Angeles 5, Calif.
Film and Tape Library—John T. Booz, 2125 Payne Rd., Des Moines 10, Iowa.
Book Library—Ed Greer, 4916 Silver, Kansas City 6, Kansas.
Film Analysis and Judging Service—Ernest F. Humphrey, 1152 Hethfield Ave., Westfield, N. J.
Music Service—Miss Helen Welsh, 25 Forest Ave., Lynbrook, L. I., N. Y.
Technical Information—Larry Sherwood, FPSA, 1105 Truman Rd., Kansas City 6, Mo.
Continuity Service—Charles J. Ross, APSA, 3350 Wilshire Blvd., Los Angeles 5, Calif.

Nature Division

Instruction Slide Sets—Ludwig Kramer, APSA, Cottage School, Pleasantville, N. Y.
Exhibition Slide Sets—George Clemens, APSA, Route 4, McConnellsville, Ohio.
Print Sets—Howard E. Foote, APSA, 451 Ft. Washington Ave., New York 33, N. Y.
Librarian—Albert E. Cooper, P. O. Box 628, Omaha 1, Nebraska.
Hospital Project—Send slides to Chas. H. Green, APSA, 19261 Linda Vista Ave., Los Gatos, Calif.
Star Ratings—Dr. Gordon B. White, APSA, 239 Sugarloaf St., Port Colbourne, Ontario, Canada.
Print Competition—Leonard A. Thurston, FPSA, 811 Edison Ave., Detroit 2, Michigan.
Slide Competition—Dr. B. J. Kaston, APSA, 410 Blake Road, New Britain, Conn.
Slide Study Circuits—Alford W. Cooper, APSA, P. O. Box 573, Worland, Wyo.
Print Study Circuits—Le Roi Russel, 343 Shasta, Prescott, Arizona.
Technical Information Service—Edward H. Bourne, APSA, 40 Woodside Drive, Penfield, N. Y.
Commenting Service for Newer Workers—George W. Robinson, P. O. Box 10, Merced, California.

Photo Journalism Division

Journalism Circuits—Larry Ankerson, 148-26 29th Ave., Flushing 54, N. Y.
Critiques—Lewis E. Massie, P. O. Box 745, Del Mar, Calif.

Pictorial Division

PD Information Desk—Miss Shirley Stone, 8 E. Pearson St., Chicago 11, Illinois.

Slide Set Directory—Dr. S. Wayne Smith, 560 S. Shilling Ave., Blackfoot, Idaho.
International Slide Set Exchange—Frank B. Bayless, 330 Cowell Ave., Oil City, Pa.
Color Slide Circuits—J. Sheldon Lowery, Rte. 1, Box 135, Davis, Calif.
National Club Slide Competition—Smith MacMullin, APSA, 5540 Garth Ave., Los Angeles 56, Calif.
Color Print Set—Mrs. Eileen Widder, APSA, 77-14 113th St., Forest Hills 75, N. Y.
Pictorial Chicago Project—Miss June Nelson, APSA, 5555 Sheridan Road, Chicago 40, Illinois.
Judging Service—Walter Jarvis, 13316 Ludlow, Huntingdon Woods, Mich.

Motion Picture Division

Club Film-Program Exchange Service—John T. Booz, 2125 Payne Rd., Des Moines 10, Iowa.

Nature Division

Print Contest—Leonard A. Thurston, FPSA, 811 Edison Ave., Detroit 2, Mich.
Instruction Slide Sets—Ludwig Kramer, APSA, Cottage School, Pleasantville, N. Y.
Exhibition Slide Sets—George Clemens, APSA, Route 4, McConnellsville, Ohio.
Print Sets—George Brewster, 2236 N. Buchanan St., Arlington 7, Va.
Librarian—Albert E. Cooper, P. O. Box 628, Omaha 1, Nebraska.
Hospital Project—Send slides to Chas. H. Green, APSA, 19261 Linda Vista Ave., Los Gatos, Calif.

American Portfolios—Mrs. Barbara M. Sieger, APSA, 200 Braunsdorf Rd., Pearl River, N. Y.

International Portfolios—William M. Rowland, 2129 24th St., Bakersfield, Calif.
Star Exhibitor Portfolios—Dr. Robert M. Cochran, 432 Aquila Ct., Omaha 2, Neb.
Portrait Portfolios—Miss Dorothy Kluth, 2415 W. Birchwood Ave., Chicago 45, Illinois.

Portfolio Clubs—Sten T. Anderson, FPSA, 3245 St. Lincoln 3, Nebraska.
Picture of the Month—Alicia Parry, 609 Sedgwick Dr., Syracuse 3, N. Y.
Award of Merit (Star Ratings)—Leta M. Hand, APSA, 1927 Devonshire Ave., Lansing 10, Mich.
Personalized Print Analysis—Dr. John W. Super, FPSA, 18861 Puritan Ave., Detroit 23, Mich.

Salon Workshop—C. Jerry Derbes, FPSA, 128 W. Northside Dr., Jackson, Miss.
Salon Labels (Enclose 3c stamp)—Mrs. Lillian Ettlinger, APSA, 1129 Waukegan Rd., Deerfield, Ill.
PD Membership—East: Jane A. Heim, APSA, P. O. Box 7095, Orlando, Fla. West: Mrs. Elizabeth T. McMenemy, 1366 E. Mountain Dr., Santa Barbara, Calif.
PD Service Awards—J. M. Endres, FPSA, 1235 Circle Dr., Tallahassee, Fla.

Contents of the Stars—Gilbert R. Lehmbeck, APSA, 19310 Eastwood Drive, Harpers Woods 36, Mich.

Stereo Division

Newcomer's Committee—Clair A. England, APSA, 1884 San Antonio Ave., Berkeley 7, Calif.
Personalized Slide Analysis—Fred Wiggins Jr., APSA, 438 Meacham Ave., Park Ridge, Ill.
Individual Slide Competition—Elyga Wenger, 1706 Santee St., Los Angeles 15, Calif.
Slide Circuits—Pearl Johnson, 661 Merton Rd., Apt. 3, Detroit 3, Mich.
Slide Sets for Veterans—Mrs. Dorothy Young, 260 Yale Ave., Berkeley 8, Calif.
Old Stereo Library—L. B. Dunnigan, APSA, 921 Longfellow, Royal Oak, Mich.
Traveling Salon—Paul S. Durnell, 411 S. Ridgewood Rd., S. Orange, N. J.
Star Ratings—Helen Brighauer, 4057 Masterdon St., Oakland 18, Calif.
PD Membership Slide—John C. Stick, 1701 S. Bushnell Ave., So. Pasadena, Calif.
Emde Slide Sequence—Frank Porter, 43-14 60th St., Woodside 77, N. Y.
Subject Slide Sets—Henry H. Erskine, 1283 Sherwood Rd., Highland Park, Ill.
International Slide Circuits—Walter Goldsmith, 24 Fifth Ave., New York 11, N. Y.

Techniques Division

Photographic Information—John R. Kane, R. D. No. 1, Chenango Forks, N. Y.
Traveling Exhibits—John F. Englert, APSA, 853 Washington Ave., Rochester, N. Y.

Veterans Hospital Slide-Getter Sets—Miss Jean Edgumbe, 40 Frankland Road, Rochester 17, N. Y.
National Club Slide Competition—Irma Louise Rudd, APSA, 1602 S. Catalina, Redondo Beach, Calif.

Pictorial Division

American Exhibits—East: Frank S. Pallo, 343 State St., Rochester 4, N. Y. Central: Dr. C. F. Wadsworth, 608 Brown Bldg., Wichita, Kans. West: John Wippert, 12237 E. Kerrwood St., El Monte, Calif. Northwest: Al Deane, 5022—5th Ave., S.W., Seattle 16, Wash.

Club Print Circuits—Edmund V. Mayer, 26 Metropolitan Oval, New York 62, N. Y.

Club Print Judging Service—Don E. Haasch, 3005 Teton St., Boise, Idaho.

International Club Print Competition—Ralph M. Carpenter, 99 Orange St., Stamford, Conn.

Portfolio of Portfolios—Gretchen M. Wippert, APSA, 12237 E. Kerrwood St., El Monte, Calif.

Salon Practices—Ralph L. Mahon, APSA, 260 Forest Ave., Elmhurst, Illinois.

Salon Instruction Sets—Ira S. Dole, 1322-10th Ave., Lewiston, Idaho.

Stereo Division

Club Services—Rolland Jenkins, 409 Grand Ave., Englewood, N. J.

National Club Stereo Competition—Fredrick Adams, 700 Bard Ave., Staten Island, N. Y.

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6. News events

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3. Data on camera used, lens opening, shutter speed and type of film and paper used must be supplied.
4. The Ilford negative used need not accompany each print submitted, but will be required in case of purchase.
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